# Millinery number of Vogue



February 15 1916

The Vogue Company CONDE NAST. Publisher

Price 25 cents





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Victor Records are the consummate art of the greatest singers, instrumentalists, bands, orchestras—their own superb renditions exactly as they interpret them.

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#### Wearing Apparel

FOR SALE—\$85 white broadcloth suit, trimmed with Hudson seal and embroidered. Late model, almost new, very full. Size 38, slender. Price \$35.

No. 121-D.

EXQUISITE white Shetland shawl, sheer as lace. Two yards square, \$3 was \$5. Same in different pattern, \$3. Sheer white Shetland Sweater, \$2.50. All new. No. 122-D.

RIDING HABIT for sale. Three piece, black cloth side-saddle. Tall 36. Made by Tincker, Paris. Worn few times, \$30. Top boots, 7½C. \$5.

HANDSOME set Russian sable (containing 18 skins). Value \$3,000. Reasonable. New. Never worn. Can be seen by appointment New York.

No. 126-D.

FOR SALE—Lady's dark Oxford grey divided skirt riding habit. Never worn. Size 36. Cost \$80. Sell \$30. No. 127-D.

DINNER gown, bright green net, figured satin border over cloth of gold; embroidered in pearls and spangles; gold lace neck and sleeves. 38-40. \$45. No. 128-D.

FOR SALE—Blue velvet evening wrap. Fitch collar, \$25. Cost \$85. Black satin, pink satin, white buck slippers—\$3.50 each. Cost \$8 and \$10. 7-A. No. 129-D.

FOR SALE—Complete evening suit for tallslender man. Full dress coat with white silk waistcoat. Dinner coat with black waistcoat. Perfect condition and cut. Sell \$50. No. 130-D.

PAISLEY shawl, 138 in. x 67 in., exquisitely fine weave rich coloring with black center and beautiful border, perfect condition. Price \$200.

No. 131-D.

FOR SALE—Very handsome India shawl, black center. Cost \$1000.—Sell for \$500. No. 133-D.

EXQUISITE model emerald green silk evening gown, lace trimmed. Excellent condition. Bust 36, belt 26, medium height. Cost \$150—Sacrifice \$12. No. 137-D.

FOR SALE—Gowns, pink chiffon and velvet afternoon or dinner gown, \$38. Brown cloth and silk afternoon, skunk trimming, \$48. Muff and narrow neckpiece to match, \$20. Latest models. Green cloth suit, \$20. All size 36.

STUNNING navy blue serge adjustable maternity suit from Michael, Fifth Avenue. Cost \$125—Sell \$60. Brown tweed adjustable maternity suit. Cost \$100—Sell \$40. Both immaculate and smart. No. 143-D.

ABSOLUTELY new dinner or theatre gown. Fashionable red, crepe-de-chine. Silver embroidered girdle. Size 38. \$20. Also, black velvet bodice with skirt of green tulle over white satin, \$7.00.

No. 145-D.

FOR SALE—Dinner gown, black net, jet trimmings over blue pussy willow taffeta. Never worn. Size 38. Sell \$58. No. 147-D.

SOCIETY girl will sell smart blue serge Spring suit, bound silk braid. Scarcely worn. Size 38-40. \$20. Yellow and silver evening dress over white, \$10. Blue and taupe changeable faille taffeta coatee, \$10. Blue serge dress, \$7. No. 148-D.

BEAUTIFUL blue suède top coat. Latest model. Size 40. Lined throughout with same shade of silk. Never worn. Cost \$75. Sell \$40.

HANDSOME, fresh, blue whipcord suit, elaborately hand-embroidered. \$40. Girlish dance frock, pink satin, trimmed cream net ruffles, pink roses. Never worn. \$20. Cream satin evening coat, brocaded, pink and gold roses. \$10. Size 36. No. 151-D.

#### Miscellaneous

FOR SALE—Genuine antique Chippendale mirror frame almost five feet high—gold leaf—eagle and wheat design. One of the most striking old frames in America. Just done over, \$300.

No. 123-D.

WILL sacrifice three semi-afternoon and evening gowns. Latest Mere Miller models Sizes 38. Black tulle crepe de chine and jet. Cost \$125—Sell \$40. Great bargain. One King's blue chiffon and velvet. Cost \$70—Sell \$30. White taffeta and lace. Cost \$60—Sell \$20. Also large handsome new wardrobe trunk used twice. Cost \$75—Sell \$30.

#### To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

#### To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the April 1st Vogue should be received on or before February 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

# A Service For You

IF you have ever used this department of Vogue, you will have no need to read this editorial.

¶ If you have not used it, you might be interested in hearing something about its purpose and a word about its service. We call this department, the Sales and Exchanges Service—which means a place where one Vogue reader may acquire or dispose of any article—from hats to pianos—that is no longer of any use to its original owner.

The Sales and Exchanges was founded ten years ago. Because it was a unique institution, Vogue readers were quick to take advantage of the unusual opportunities it offered for purchasing a much desired article at a much desired price.

In every household—no matter how well regulated—there are some articles of clothing, or ornament, or amusement, perfectly good in themselves, that no longer serve a purpose. It would be waste to throw them away and foolish to give them to someone who could neither use nor appreciate them. Because the law of compensation provides a purchaser for every seller, Vogue readers naturally look to the Sales and Exchanges to find the right purchaser. That is why this is a unique institution.

You may search through the records of history without finding the existence of a mart where buyers and sellers ever met with such mutual profit. But why go to that trouble when Vogue brings the Sales and Exchanges into your home twice a month?

¶ Read the "Rules" at the top of this page and send in your message to-day.

# SALES AND EXCHANGES SERVICE VOGUE

443 FOURTH AVE.

NEW YORK CITY

#### Miscellaneous-Cont.

FOR SALE—Tel-Electric piano-player with (54) records of standard, high-grade music. Price, \$175 complete. No. 132-D.

FOR SALE—Two handsome six-light, antique crystal chandeliers, to be used for gas or electricity. Description and photograph upon request. Price \$300 each. No. 134-D.

FOR SALE—Incomplete set old blue English china with pictures Cambridge and Oxford Cost \$70— Cost \$60— pieces; twenty-seven plates; six platters, largest twenty inches; large soup tureen, etc. Also very old set ivory chessmen, perfect; large pieces six inches high.

#### Miscellaneous—Cont.

FOR SALE—Collection historic china, vanity Staffordshire pieces in all colors, lustres, pewter, brasses, coverlits. Specialty of teapots, jugs, samplers; colored prints and old engravings. Prices reasonable. No. 136-D.

HAND-MADE bedspread for full size bed. Alternate strips of linen and filet crochet, finished with crocheted edge. Excellent materials and workmanship. Price \$85. No. 138-D.

FOR SALE—Bedspread hand-made, solid crochet, beautiful old fashioned design with border, \$125. Worth more. C. O. D. on approval. No. 139-D.

#### Miscellaneous-Cont.

POINTED fox scarf, one skin; long, broad never worn, \$30. Large seal muff, \$12. Blue gabardine suit, seal collar and cuffs, \$12. Jade pendant, \$12. Lava Cameo belt pins, \$15. No. 141-D.

FOR SALE—A Louis XIV rosewood drawingroom set; beautifully carved; six pieces and a large old Aubusson carpet in good order. Also antiques. No. 142-D.

FOR SALE—New Rochelle, pleasant little home—walking distance of station. Price low. Also, to rent, Berkshire log bungalow, new. Delightfully situated, furnished, garage, garden. No. 144-D.

BLUE and white hand-woven coverlet, with fringe. Snail trail design, \$35. Hand-made bedspreads, beautiful old-fashioned designs in knots and tufts. Pair single, 2 double, \$16 each. No. 146-D

WILL sacrifice rare copy of Empire Desk and Chairs as used by Napoleon I at the Château de St. Cloud. Made in Paris by great artist. No. 149-D.

#### Wanted

WANTED—Riding habit, cross-saddle, good condition and reasonable. 34. Also tan puttees. Will sell navy blue satin dress, perfect condition, \$8. 34, 5 ft. 4 in. No. 156-B.

WANTED—Hudson seal coat—flare model. Size 40. Must be in excellent condition and reasonable in price. No. 157-B.

WANTED—Immediately, evening gown, size 38. Also evening wrap. Must be in good condition and of good style and material. Give full details.

No. 158-B.

WANTED—Fur coat, semi-evening gown, afternoon gown, cloth wrap. Sizes 40 or 42. Fur motor coat, afternoon gown, size 36.

No. 150-B.

WANTED—Maternity wardrobe for 36 bust. Worn coats and gowns must be in perfect condition only. Prices reasonable and made by well-known couturieres. No. 160-B.

WANTED—Two pair very long portieres.

Must be elegant material in good condition and bargain. Also antique furniture.

No. 161-B.

BEAUTIFUL clothes for girl of four; also lady (25). Size 34-36. Regular correspondence wished. Excellent condition. Strictly reasonable. No. 162-B.

#### Professional Services

A MADAM of the haute noblesse is willing to accept position as dame de compagnie in fashionable home at \$33 per week.

No. 903-C.

WANTED. A Representative of good social position and wide connection to work up girls' boarding school clientele. References.

No. 928-C

YOUNG woman of education and refinement, graduate kindergartner, Episcopalian, large attractive home, in one of the most desirable residential sections of Philadelphia, will take child from 3 to 10 years, to raise and train, exceptional care. Seashore three months of year. \$25 week. Reference given and required. No. 929-C.

PRACTICAL young lady wishes to go with owner of gift shop as helper and later to invest money, if profitable. Can send references.

No. 930-C.

Young woman desires position as tutor for small children (Montessori Method), or as secretary-companion. Thorough education—specialized in vocal music. References exchanged.

No. 932-C.

REFINED and well-educated Southern girl wishes position as governess. Best character, references given and required.

No. 933-C.

OWING to the war, cultured English woman, competent and fond of travel, seeks position as companion in American family.

No. 934-C.

DESIGNER—Blouses and lingerie, wishes position with manufacturing concern or specialty shop. Samples of work upon request. Might consider small order from an individual. No. 935-C.

# B. Altman & Co.

FIFTH AVENUE - MADISON AVENUE, NEW YORK

THIRTY-FOURTH STREET

THIRTY-FIFTH STREET

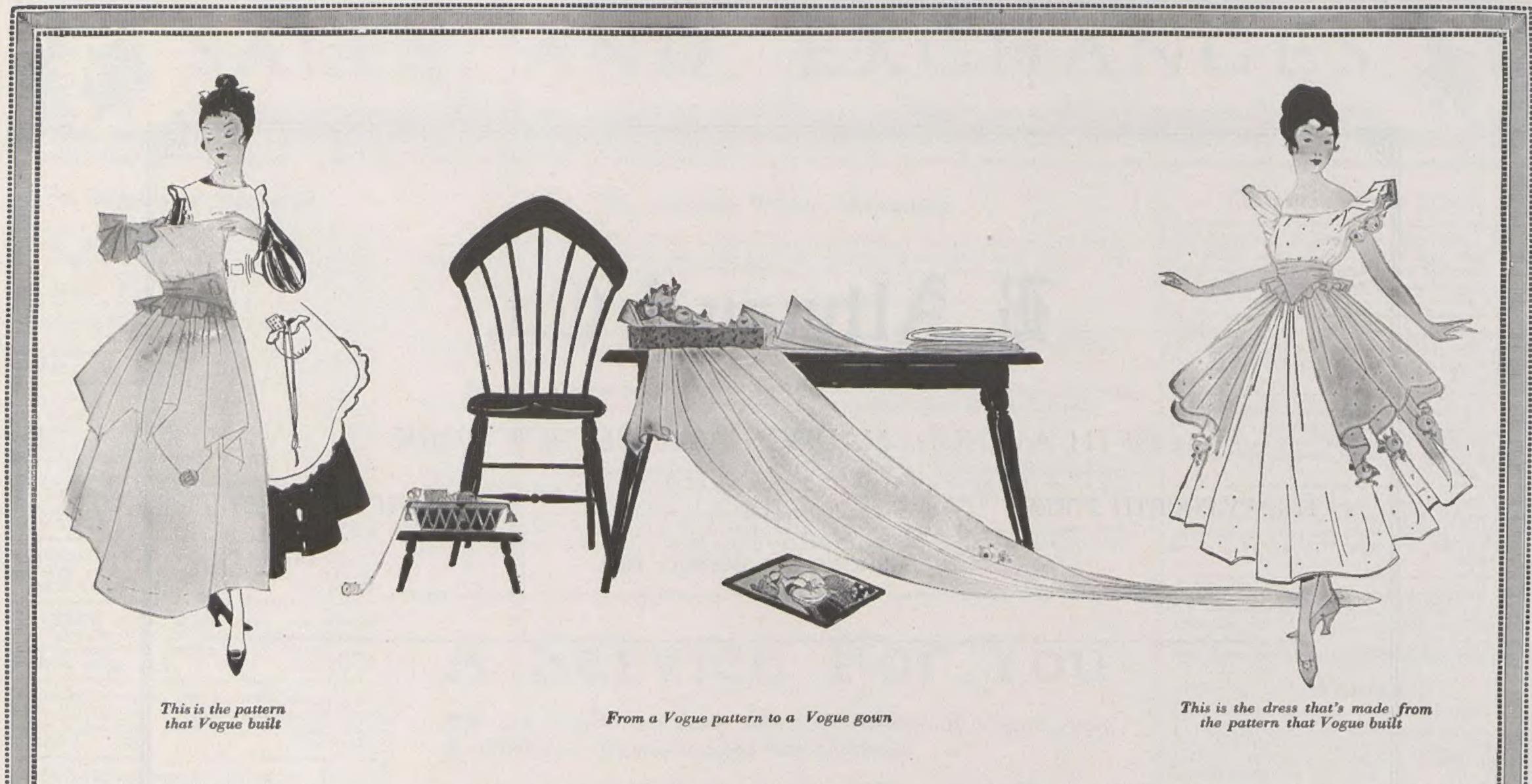
TELEPHONE 7000 MURRAY HILL

# PARIS HATS

IN THE APPROVED STYLES FOR SPRING
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THE DISPLAY EMBRACES MANY EXAMPLES, EACH EMBODYING EVERY QUALITY THAT IS MOST TO BE DESIRED IN A FASHIONABLE HAT—ORIGINALITY, CHIC, BECOMINGNESS AND CHARM

(THIRD FLOOR)



### The Text-book of the Mode is the

# Spring Patterns and Materials Number of Vogue.

#### Dated March 1

HE March 1 Vogue is not only a beautiful picture of the spring Mode, it is a real textbook as well. In a few hours it will teach you lessons it would take you a whole season to learn from your own experience. Doubtless Benjamin Franklin would never have said "experience is a dear teacher, but fools will learn by no other," had he lived to-day, for even volatile fashion is now reduced to a science and taught by a text-book. The March 1 Vogue sets forth its lessons in Spring fashions so clearly and precisely that even she who does not run at all may read them. In other words, Vogue has paid the dear price of experience for you, and allows you to benefit by it.

#### Three Hundred Patterns

THE next issue of Vogue—Spring Patterns and Materials Number—will show some three hundred patterns, the designs for which have been selected from the best of the new spring models. These patterns are, like a definition of the word gratitude, "a sincere thankfulness for present favors and a lively sense of benefits to come," for they were made not only to live up to the reputation of present fashions, but to outlive the whole season in their style and smartness.

By its patterns the next Vogue will show you what lines to take for your spring gowns, and by its materials it will show you what fabrics to take for them, and it will not stop there ambiguously, as did the recipe which said "take two eggs and separate them." On the contrary, it will go one step further and teach you how to add the patterns to the materials and achieve the sum total of a gown—show you what a very short way it is from a Vogue pattern to a Vogue gown.

#### You Cannot Afford To Miss It

YOU must have the Spring Patterns and Materials Number of Vogue because it gives you authentic current information about materials and patterns, and because it contains illustrations of patterns and descriptions of materials you will be using during the whole season.

It is a reference book you cannot afford to omit from your library.

Speak to your newsdealer now and he will put aside for you a copy of the Spring Patterns and Materials Number. Be sure to call for it, as the unusual demand for Vogue is making it difficult for many newsstand buyers to secure their copies.

VOGUE 443 Fourth Avenue New York

# New Gimbel-Paris Millinery, 10

Every Hat Introduces a Parisian Mode!



A-\$10—Turban of fancy straw braid, with interwoven top of faille ribbon. The artistically posed rosette is of many loops of the ribbon. In black, brown, old rose, purple and bottle green.



B-\$10—The Hat with the new and very slight curve at the side. In fine hemp straw, trimmed with satin ribbon to match or in contrasting shades. Black, navy blue, brown, white and maize.



C-\$10—The new Poke-Turban of hemp straw, edged around the top with small American Beauty Roses and finished with French wired bow of black velvet ribbon. Exceedingly dressy, yet very simple.



D-\$10—Trotteur Hat of the new striped hemp braid in two-toned effects; brown-and-tan, black-and-new blue, black-and-old rose, black-and-Russian green; also in all black and all navy blue. The rosettes of taffeta repeat the colors.



E-\$10—The new Sailor—very new, very unusual and very smart! It is of navy, brown or black satin combined with white striped straw. We predict that this hat will cause a furore, not only for the Spring but for the Summer.



F-\$10—Although this Hat is of fine lisere straw, very little of the straw is visible. The crown is draped with taffeta, and the chic bow is also of the silk. Black, brown, navy blue, white, gray, purple and bottle green.

"GIMBEL-Paris" Hats at \$10 are Only Rivaled by Costly Parisian Hats

# GIMBEL BROTHERS

Broadway and Thirty-Third Street

New York

# VOGUE PATTERN ROOMS



New York

Philadelphia Empire Bldg. 13th & Walnut Sts. 443 Fourth Avenue

Boston 149 Tremont Street

Chicago 17 to 25 N. State Street

ERE Vogue plays Hostess, and invites you to play Guest. Your coming to Vogue's pattern room does not mean that you must buy patterns. We invite you to talk "Dress" with us entirely without obligation.

Here you may study the newest fashions, exactly reproduced in Vogue pattern form. Some of these are shown to you in realistic frocks of colored crinoline, life size and convincing. Others are shown to you in water color sketches, photographs, and black and white sketches.

Here, you will see samples of the loveliest, newest fabrics—silks, brocades, chiffons, and tub materials for Spring country wear.

So, when you are in the shopping district, we invite you to drop in and rest a bit, and avail yourself of Vogue's advice about clothes in general, and your clothes in particular.

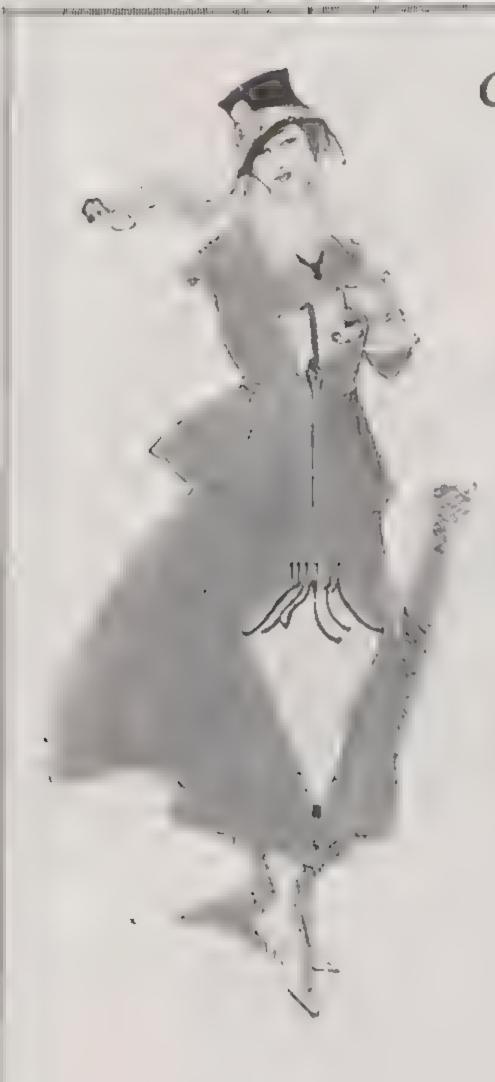
Vogue patterns are also sold at the Vogue Pattern Agencies which are situated at

San Francisco Ye Gifte and Favor Shop 162 Post Street

Montreal Children's Shop 15 McGill College Ave.

Baltimore Flower House Studio Charles & Hamilton Sts.

London Rolls House Breams Bldg.



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Who Is Letter-Perfect
In The Mandates
Of The Mode

Models in Spring Suits of ultra-smart stuffs, including a stunning range of Colored Checks in such innovation blendings, as Black-and-White, Blue-and-Black, Brown-and-Black and many more.

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A very high cut (11 inches from the ground up) boot which hugs the ankle curves softly and closely. The delicate tints are made practicable by a special O-G Kid which may be WASHED with soap and water.

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EVERYONE who applauded Louise Dresser as Ruth Snyder, the enterprising saleswoman in "Potash and Perlmutter" will be happy to see her again in "Potash and Perlmutter in Society" now that she has become Mrs. Perlmutter.

Miss Dresser is wearing a smart Sport Hat designed by Knox.

# Knox Hats

452 Fifth Avenue at 40th Street New York

# What Muriel Learned, for \$3.00

## How a Little Bird Told Her 1,000 Secrets

INTURIEL is a this year's débutante. You can see that for yourself by looking at the clever sketch which our artist has drawn of her. Muriel's eyes are measurably wide open. She can usually find her way home in the dark. She knows precisely who's who in New York, also what's what, and approximately when's when, and usually how's how. She needs no Baedeker, or pocket compass, or tufted homing pigeon to show her the way to the opera, to Sherry's, to the best music, the prettiest frocks, the newest motors, the most amusing costume balls, and even the most sinister cabarets. New York is her oyster. She always carries an oyster-knife ready to open it. The entertaining side of New York life is an open book to her. Observe her sunny smile, her wayward curls, her bold, bright eyes. The red wheels of the hansoms on Fifth Avenue are not more bright than are her carmine lips. The gleaming façade of St. Patrick's Cathedral is not more white than is her pretty, powdered nose. Muriel is, in short, a self-starter, an indubitable eight-cylinder girl.

## Ten of the 1,000 Secrets:

- 1 How long—to a second—a girl can keep a young man waiting for a luncheon engagement without infuriating him to the point of chucking her.
- 2 Why Cezanne and Arthur B. Davies have helped to revolutionize modern painting.
- 3 How many quarts of champagne 400 men will drink at a fancy dress dance at Sherry's.
- 4 How to enter an opera box without embarrassment, and leave it without stumbling.
- 5 Why the growing vogue of futurist music has been built up on so-called dissonances.

- 6 How, at a Broadway cabaret, to tell a lady from a chorus girl.
- 7 What scrapes the Freudian theory of dreams can get a good little girl into.
- 8 How to get into the Domino room at Bustanoby's, after three A. M.
- 9 How to work your way, underground, for the four blocks separating the Belmont Hotel from the Manhattan.
- 10 What is being talked about today in the grandest, gloomiest, and most marble-and-gold society of America and England.

BUT, reader, perhaps you will ask: "Who is Muriel's little Bird?" Well, that's an easy one. The little bird is only a symbol—a symbol of knowledge, of wisdom, of omniscience. Its real name is Vanity Fair—a magazine that is forever on the wing, that flies everywhere, that unlocks every secret, answers every question, solves every dilemma.



# LITTLE MURIEL, the DÉBUTANTE, and HER HIGHLY TRAINED BIRD

ANITY FAIR is, to America, a new and successful kind of magazine. Its nearest prototypes are found in European journals such as "The Sketch" and "The Tatler" of London, the French "La Vie Parisienne," and "Jugend" of Munich. But there is Broadway and Fifth Avenue, too.

No jejune and pulpy publication this! There is not a dull line in all of its 120 pages. Each issue treats of the Stage, Music, Art, Society, Sports, Fashions, European News, and kindred subjects, in a manner at once original and picturesque. Its viewpoint is entertaining, intimate, unconventional, stimulating, and always sane and wholesome.

Vanity Fair is of the large-page size, splendidly printed, and bound within colored covers. It is published monthly at 25 cents a copy, or by subscription at \$3 a year.

# VANITY FAIR

443 FOURTH AVE.

CONDÉ NAST, Publisher FRANK CROWNINSHIELD, Editor

NEW YORK CITY



A-Gabardine suit. Full skirt with shaped yoke. Belted jacket, flare cuffs, double shawl collar of faille silk over gabardine. Satin \$24.74

E-Dinner gown: Circular skirt. Pannier sash effect with fringed ends. \$19.74 Tulle vestee

F-Crepe de Chine gown. Gathered skirt with tucks. Full blouse, wide belt. Cape collar of white crepe, picot edge \$24.74

\$8.50 of same

B-Crepe seal hand bag with purse and mirror. Self-covered frame, \$4.79 gun metal clasp

C-Tricorne hat of peau de soie, brim faced with crepe. Dull jet orna-\$10.89 ment

F-Sailor shape of peau de soie, breast and wings trimmed flat \$8.50

F-Short veil, 3/4 inch hem of crepe. \$1.49

G-String of dull jet beads \$1.49

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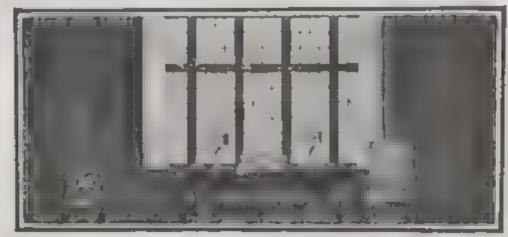
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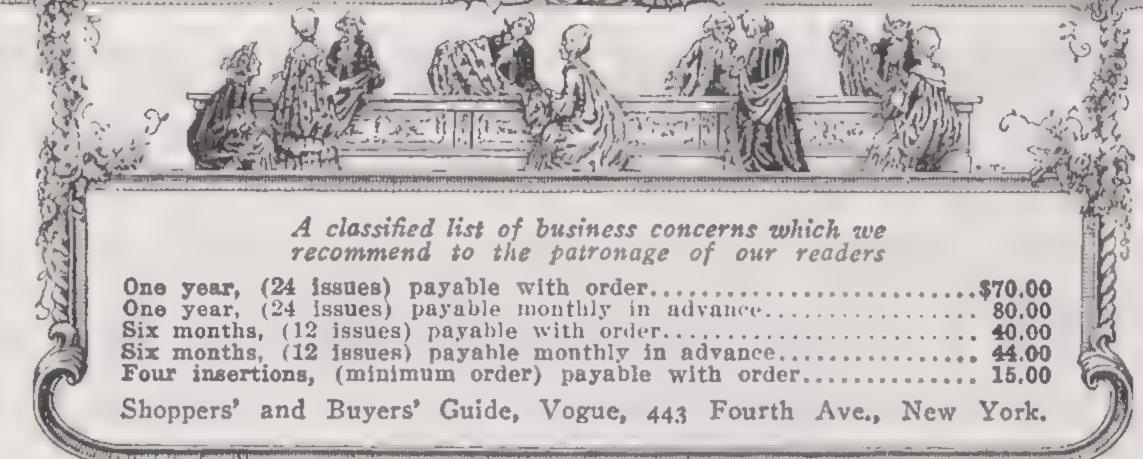
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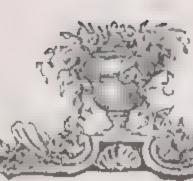
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Consulting Decorator. Architects' Building 101 Park Ave., at Fortleth St., New York.

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ME. TAFEL is a student of gowns. We use the word "student" advisedly, because Mme. Tafel bestows personal thought and study on each creation that leaves her establishment.

When our business brought us to 206 West Forty-sixth Street, it was Mme. Tafel who met us, and Mme. Tafel who showed us around. Her personality is everywhere. One can see that her interest is not confined to making money.

"It is my desire," she said, "to get only the best customers. I know I can please them when they once come to my shop. That is why I began my business with an advertisement in the Shoppers' & Buyers' Guide.

¶ "My friends used to tell me that it would be useless to advertise in Vogue unless I was sure I could please Vogue readers.

""They want only the best,' was what they told me.

"That made me want to advertise all the more. I did not see any reason why I could not please the most discriminating women. Wait a minute."

We waited while Mme. Tafel began looking over some figures in a large book. She ran her thumb down one page and stopped at the bottom.

"One thousand dollars in six months from Vogue readers," she said. "I told you I could please those people."

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#### SHOPPERS' & BUYERS' VOGUE

443 Fourth Avenue,

New York City

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ORIENTAL RUGS direct from reliable Whole-

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VANILLA BOUQUET — Delicious pure extract salers at great saving. I make every selection from Mexican vanilla beans. Used by private

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SEND YOUR DOLLS to us to be dressed in the latest styles. All hand work. Best materials. Prices \$5.00 up, according to style. Burton Grant Co., 22 Madison Bldg., Montelair, N. J.

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"EVER READY" Ventilated Dress Shields; soft, light, cool. Guaranteed. Just slip on. No pins, no buckles. All sizes 50c prepaid. Benedict Co., 591 Mission St., San Francisco.

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THE NEEDLE LOVERS' SHOP, 131 So. 13th St., Phila., Pa. Trousseaux, Household Linens, etc., hand embroldered to order. Mail orders recelve personal attention. Prices upon applica'n.

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BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

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MISS G. H. WHITE, agency, 7 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

THE SOCIAL SECRETARIES, INC. Servants of all kinds and nationalities. Tel. 7947 Plaza. 5 West 58th St., N. Y.

MRS. EMILY E. MASON of London and New York. For efficient servants, male and female, call, write or tel. 131 W. 42d St., N. Y. Bryant 5633.

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FAVORS—Dainty & original, moderate prices. Children's parties conducted with simplicity. Appointments and mall orders. Rosemary, 291 Quincy St., Brooklyn, N. Y. Decatur 883.

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CARDANI'S CATERING for all occasions is distinctive. Estimates for weddings, receptions & bridge parties furnished on request. Cardani, 6th Av., at 53 St., N.Y.Tel. Circle 205, 1571, 1572.

TWO OR THREE left out with the big car full, don't miss an outing when Scripps-Booth is waiting. Consider personally page 20. Isotta Fraschini Motors Co., 2 W. 57th St., N. Y.

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FOR AMATEUR DRAMATICS & Costume Balls. Wigs & Beards-made to measure-for hire. Grease, paints, powders, rouges, etc. O.F. Bernner, 105 W. 47th St., N.Y. Tel. Bry't 2631.

SCHMIDT Costume & Wig Shop, 920 N. Clark St., Chicago, Ill. Wigs & Costumes, adults' or children's sizes. All occasions, rent or sell reasonable. Mail orders prompt attention.

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FOR OBESITY & RHEUMATISM. Our special preparation used in bath. Results wonderful and effective. Physicians prescribe it. Address E. Bishop, 133 E. 56th St., N. Y.

OBESITY REDUCTION. Rheumatism benefited by scientific method. Thermo-electric medium, Swedish gymnastics & massage. No diet. Miss Frye, 233 W. 107 St., N.Y. Tel. 6556 Riv.

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"REDUCED 30 LBS. SINCE MARCH and still losing." Can do the same for you. Booklet. Phone Bryant 8172. Morris Topel, Phys. Dir., Berkeley Lyceum Gym., 21 W. 44th St., N.Y.

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WHEN YOU THINK OF FLOWERS Think of Stumpp. "New York's Favorite Flower Shop." Phone Plaza 8190. 58th St. & 5th Ave.

WHEN YOU WANT YOUR GIFT to be especially pleasing, make it an arrangement of flowers by Kottmiller-426 Madison Ave., M. H. 783-Hotel Vanderbilt, M.H. 1808 N.Y.

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THE BEST loved dolly is the one whose clothes can be taken off & washed by small mother. Our Doll Clothes button & unbutton. B'klet. Woman's Exch. & Childn's Shop, Santa Barbara, Cal.

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FRESH EGGS, guaranteed not over three days old, delivered at very moderate prices. Orders accepted, large or small. Springside Farms, 639 Madison Ave., N. Y., Plaza 5940.

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CHARVET Furrier to the most exclusive trade. High grade furs at reasonable prices. Imported models. 50 West 46th Street. Tel. Bryant 1253.

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HAVE YOUR FURS stored and repaired during the summer. Safety guaranteed in storage & competent furriers do repairs. Write or call. Hirshfield Mfg. Co., 6 E. 41 St., N.Y. M.H.1589

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WE PAY CASH for ladies' misfit or discarded clothing of any description. Oldest, most reliable & pay highest prices. Write, phone or send. Mme. Furman, 103 W. 47 St., Tel. 1376 Bryant.

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WANTED TO PURCHASE—Fine used Gowns Wraps, Negligees, Furs, Riding Habits, etc. Mme. Schlank, 1570 Sunset Bivd., Los Angeles, Cal.

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MRS. GORDON, 51 W. 37th ST., N. Y., when you want a gown, suit, or wrap. Gowns of all kinds. Finest materials used. Latest French styles. Workmanship faultless. Prices moderate.

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BECAUSE our customers keep on recommending us. Prices very reasonable. Mme. Rose,

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are authentic fashion artists, their aim is the fashioning of appropriate apparel for the appreciative woman, the true Vogue READER. We extend to you a cordial invi-

tation to consult with us regarding your

Our prices are moderate. THE MENDING SHOP! Have your gowns & Suits remodeled into this season's best style.

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Fitted linings required. Your own materials used. Remodeling. Estimates cheerfully given. 60 West 10th St., New York City.

#### SMART GOWNS AND SUITS Made to Order

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Distinctive remodeling. 625 Lexington Ave., N. Y. Mme. Zara.

S. E. BROMLEY-SHEPARD. Gowns made to order & ready to wear, fancy Suits, Waists, Hats, Corsets. 149 Tremont St., Boston. 417 Fifth Ave., N.Y. 22 Central St., Lowell, Mass.

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SMART AND FRENCHY, or-does it suggest dollies? Tell me about yourself-the sort of gown you need first! I'll tell you what I can do. Mllc. Blanche, R. 965, 200 Fifth Ave., N. Y.

MME. PAULINE MARKS, 11 W. 46th St. Gowns made to order for all occasions. Dainty French blouses; ready to wear frocks for afternoon & evening. Remodeling. Tel. Bry. 3378.

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LILLIAN DANCING FROCKS-individual designs or Vogue models at short notice, \$25.00 up. Also Street Gowns. Lillian, 174 St. Nicholas Ave., N. Y. Tel. Morningside 3314.

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GRIMM & ANDERSON, 400 Boylston St., Boston, Mass. Makers of artistic gowns and blouses for all occasions. Tailored costumes, corsets. Reasonable prices. Tel. connections.

J. D. McKENNEY, 344 BOYLSTON ST., Boston. Evening and Dinner Gowns, Dancing Frocks a specialty. Tailored Suits, Blouses and Wraps. Trousseaux. Tel. Back Bay 5974.

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MADE FROM MEASUREMENTS-Exclusivel& Artistic Gowns, \$35 to \$150; Blouses, \$12 to \$40. Pers. atten. to details. M. Belle Dubuc, Suite 407, Hume-Mansur Bldg., Indianapolis, Ind.

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M. ELINOR FALK, 107 W. 47th St., N. Y. Original gowns made to order. Remodeling a specialty. Materials accepted. Moderate prices. I also make fitted linings. Tel. 376 Bryant.

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MARJORIE WORTH & RUTH ROBERTS Gowns. Blouses. 12 East 48th Street, New York. Telephone Murray Hill . 6521

ANNA B. McCULLOUGH, 76 W. 48th St. Models for Southern wear in Jersey cloth, Georgette and novelty chiffon, from \$18.50 upward. Sport Shirts \$5 upward. Phone Bry. 753

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"THE SHOP OF BLACK." Gowns, Blouses and Millinery. Also Mourning Accessories, Telephone Riverside 2696. Calder & Co., 2643 B'way, bet. 100th & 101st Sts., N. Y.

RIXON

Distinctive Waists and Hats. New Address: 21 East 48th Street, New York.

THE REX SHOP, 22 West 46th Street Afternon Gowns and Evening Frocks in serge or charmeuse, from \$52 up. Hand-made blouses. Catalogue on request.

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EASTER and VALENTINE CARDS that are different. Engraved, hand colored, also cards for handcoloring. Catalog issue Jan. 1st. Little Art Shop, 1421 F St., N.W., Washington, D. C.

COPLEY CRAFT EASTER CARDS on approval. Hand-colored or imported, deckleedged stock. Both words & designs distinctive Jessie H. McNicol, 18 Huntington Ave., Boston.

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A classified list of business concerns which we recommend to the patronage of our readers

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Latest ideas in transformation.

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THE LARGE consignment of hair in stock enables matching of delicate shades & texture for transformations, wigs, toupes & coiffures, all designs. Dultz & Costello, 16 W. 47th St., N.Y.

JOSEPH, 1 W. 34th, saves you 40% to 50% on all hair goods. Elimination of ground-floor rent permits this. Comparison invited with 5th Ave. prices, styles and materials. Greeley 1819.

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ADA DANBY, 379 FIFTH AVE. Shampooing—Hairdressing. Our method of drying hair by hand will suit you. Try our hairdresser, who studies every individual.

BENJAMIN ALEXANDER
Late of Lehnert & Alexander, Ladies' Hair
Dresser & Designer of Human Hair goods.
8 E. 47th St., N. Y. Tel. 8939 Murray Hill

MILLIUS—Parlsian hair dresser. The shop that caters to all the requisites of beauty. 13 W. 38th St., Tel. 6193 Greeley. Also Hotel Plaza, Tel. Plaza 540.

AFTER PERMANENT WAVE have your hair remain fluffy with health & sheen. It saves the wave. One treatment will convince you. Eurelle, 200 W. 72d St., N. Y. Tel. Col. 9037.

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FRENCH HENNA D'ROEAL Shampoo Powder tones scaip, giving faded or premature gray hair a marvelous natural gloss & bright tint, \$1.10 Sent or applied by B. Paul, 38 W. 38th St., N. Y.

WILLIAMS—27 W. 46th St. Specialist in permanent hair-waving. Guaranteed lasting and harmless. Expert operators only. Latest ideas in transformations. Tel. Bryant 6209.

GENUINE VENIDA—Sanitary Human Hair Nets. Cap or Auto shape, \$1.25 a doz. At your dealers or by mail. Enclose few hair strands for color. The Rieser Co., Makers, 112 E. 19 St., N.Y.

#### Hair & Scalp Treatment

SCALP SPECIALIST—Miss Taylor's treatment consists of massaging scalp, neck & spine, simple, nourishing hair tonics. 331 Mad. Ave., N. Y. Tel. 7393 M. Hill (also Greenwich, Conn.)

PARKER'S method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V." Healthy Hair," 51 W. 37, N. Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powders tone scalp, giving faded or greying hair a marvelous gloss and bright tint, \$1. Directions sent. Henna Specialties Co., 509-5th Ave., N.Y.

ENGLISH SHAMPOO, the genuine product of Dr. Evan-Williams, London, is sold in the U.S. and applied at the new & enlarged offices of Henna Specialties Co., 509 Fifth Ave., N. Y.

POMADE HAIR GROWER will fill in the bald spots on your temples and thicken poor, weak hair; \$1 per jar. Trial size 25c.
Henna Speciaities Co., 509-5th Ave., N. Y.

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HAIR and its Preservation. LOSS of Hair. Seborrhoea, premature gray hair and the Quartz Lamp Treatment, by Dr. Richard W. Muller. Ilias. \$1.50 each. W. R. Jenkins Pub. Co., N.Y.

BY APPOINTMENT, AMANDA HASTAD, Acolian Hall; Tel. Bryant 2969. Scalp Treatment; Facial Massage; Manicuring. I positively guar'tee to stop Falling Hair & promote growth.

SCIENTIFIC treatments of scalp & skin. My marvelous soapless shampoo prevents darkening of blonde hair. Price \$1. Other preparations. Prof. A. C. Manganiello, 2231 B'way, N. Y

SCALP CARE MEANS HEALTHY HAIR Swedish scalp specialist, 501-5th Ave. Room 201. Phone, Murray Hill 7890. Tonic by mall \$1.00 prepaid. Manteuring. Chiropody.

#### Health Resorts

CONDITIONING HOUSE for women, scientific treatment for obesity and nervous diseases Exclusive patronage. Write for particulars. The White House, Brown's Mills-in-the-Pines, N. J.

#### Hats

FRENCH STYLES, \$5 to \$10 and up. Copies of late Paris models at half what this quality usually costs. Famous actresses wear them. London Feather Co., 21 W. 34th St., N. Y.

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HE Misses McBurney and Underwood studied interior decoration in this country and abroad, and spent considerable time in travel before venturing to establish themselves in New York City.

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Vogue, 443 Fourth Avenue, New York City.

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One of the first things we did when we started in business of interior decorating, was to place an announcement in the Shoppers' and Buyers' Guide.

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(signed) MISS McBURNEY
MISS UNDERWOOD

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# SHOPPERS' & BUYERS' GUIDE VOGUE

443 FOURTH AVENUE, NEW YORK

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EXCLUSIVE Holiday Novelties. Original rea.

lace mosaic. Antique fans, candle-shades, nap-

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MODERN TOWEL RACK: smart for kitchens, adds to bathroom comfort. Closed projects 2 in. Cypress or Enameled White Wood, \$2.50. The Hard Wood Fixture Co., Upper Montelair, N.J.

Household Necessities

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#### Jewelry and Silverware

THE BLUE BOOK OF JEWELRY free upon request. 10,000 gift suggestions in diamonds, jewelry, silverware, & ivory. Wholesale prices. Chas. L. Trout & Co., 170 B'way, N. Y.

#### Jewelry & Silverware Bought

DIAMONDS, OLD GOLD AND SILVER Wornout gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Calmann, appraiser, 27 W. 37 St., N.Y.

JOHN DALEY PAYS CASH for Platinum, Gold. Sliver, Pearls, Diamonds, Antiques: entire contents of houses. Appointments made. 654 Sixth Ave., Corner 38th St., New York City

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New York Bank references. Telephone
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WE PURCHASE fine jewelry, etc., at full value, even the already pledged. Service is discriminating & intelligent. Call or write.

L. Bergman, Times Bldg., N. Y. Bryant 2973.

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A. S. BORG buys diamonds, pearls, old gold, silver, platinum, antiques, artificial teeth and pawn tickets; highest prices paid for Provident pawn tickets. 162 W. 23rd Street.

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For any discarded jewelry.
For any watches or diamonds.
For any discarded false teeth.

SEND us any diamonds, watches, old gold, platinum or silver jewelry, new or broken, false teeth with or without gold, dental fillings, painters' gold leaf cotton, or auto magneto points. Nothing

TOO large or too small. We send value in cash on receipt of goods. Goods returned at our expense should offer be refused in 10 days. Est. 1899. Liberty Refining Co., 431A Liberty Ave., Pittsburgh, Pa.

TRIGGER, 813-6th Ave., N.Y., S. W.cor. 46th. Pay full value, diamonds, jewelry, old silver, laces, furs, gold, platinum, cameras, binoculars, guns, golf outfits, and valuables.



A classified list of business concerns which we recommend to the patronage of our readers

#### Ladies' Tailors

TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. Tailored suits from \$65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

SHOTZ & CO., INC. Tailored Suits-Afternoon and Evening gowns -Rich Furs. Special facilities for out-of-town orders. 471 Fifth Ave., N. Y.

ANTHONY, 16 West 46th St., N. Y. Tailors to Fashionable Women. Styles Exclusive. Materials the Finest.

HURWITZ & POSTEN, 14 E. 46th St., N. Y. (Formerly with Stein & Blaine.) Creators of ladies' suits and wraps. Only finest fabrics used. Suits from \$65.00 up. Opposite the Ritz.

R. BRAUER, 67 WEST 46TH STREET Early Spring Fashions of unusual charm. Tailored Suits from \$40 to \$85.

WILL MAKE YOU A MAGNIFICENT SUIT which cannot be duplicated under \$85.00 for \$50.00 merely to advertise my work. Tashof, 8 West 45th St., N.Y. Tel. Bryant 8657.

EXPERTS WILL REMODEL your suits, copying any style or your own ideas. New suits made \$50 up. Linen skirts, 3 for \$20. Fusco & Coppola, 69 West 46th Street, N. Y. C.

THOMAS D'EUFEMIA, 34 W. 46th St., N.Y. Importer & originator of suits, gowns & furs. Smart styles. Form. with Farquharson & Wheelock and Clark & Weinberg, Tel. Bryant 3122.

M. BERKOWITZ, 56 West 37th St., N. Y. Tailor & Importer, is showing a Smart Collection of Advance Spring Models at unusually low prices.

ZWERN, LADIES' TAILOR, 425-5th Ave., N. Y. Now displaying advance Parls models. Finest materials, workmanship, fit guaranteed. "Chic" styles at prices lower than elsewhere.

KENNER-385 MADISON AVE. (Opp. Ritz-Carlton) Formerly with Redfern in London & Parls. Tallor-made suits of imported cloth, \$45 up. Est'd 12 years. Tel. M. H. 516.

MOURADIAN, 33 E. 29th St., N. Y. C. Assurance for style and faultless workmanship. Special facilities for out of town orders. Reasonable prices.

I. JACOBS & CO., Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street, N.Y. Formerly 7 W. 31st Street. Models for immediate delivery.

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FOR INFORMAL CORRESPONDENCEname and address neatly printed on 125 envelopes & 200 sheets Japan Bond \$1. Correct style & size. P'pd. Parcel Post Press, Peru, Ind.

#### Lamps & Candleshades

LA BOTTEGA-THE ITALIAN SHOP. Striking hand-painted lacquer & parchment lamp shades. Original designs. Imported novelties. 424 Madison Av., N.Y. Tel. 6485 Mur. Hill.

#### Linens

THE PORTO RICO STORE, 402 Madison Ave., N. Y. Exclusive importers of wonderful Porto Rican Filet Tiré household& bridal linens. Monograms. Approval shipments. Leaflet.

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R. P. FAIRLAMB, Household Linens of character. Novelty Bath sets, 6 large white Turkish towels, 6 wash cloths & mat, round or sq. initial, any color, \$9 complete. 561 Madison Ave., N.Y.

ASCHER-LEVIN-Imported Art Bed and Table Linens; French Waists and Neckwear; ladies' and gentlemen's handkerchiefs; monogram work our specialty. 561-5th Ave., N. Y.

RUTH MOORE, 4438 Broadway, Chicago. A unique shop. Your money will do wonders here. Household and art linens. Trousseaux made at any designated price. Gifts, novelties.

#### Lingerie

SILK UNDERWEAR and Negligees to Individual order. Exclusive styles, refined taste. Hand embr'd artistically shaded colors. Mme. Paula, 622 W. 137 St., N.Y. Tel. Audubon 8692.

LINGERIE DE MERLE and Accessories are unexcelled in quality, workmanship and design. Everything for the Spring and Summer bride. 740 S. Michigan Blvd., Chicago.

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MISS GODFREY, 11 W. 46th St., N. Y. Negligees and slik underwear at most attractive prices. Goods sent on approval. Telephone 3378 Bryant.

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DRESDEN UNDERWEAR & Negligees: washable satin, slik, & batiste. Latest flesh tints. Hand embroidered. To order or ready to send by mail. Jeannette, 100 W. 105 St. River 4720.

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STORIES, plays, poems, scenarios revised, criticized by university graduates. Practical help. No correspondence courses. Send for circ. Manuscript Shop, 129 Church St., N.H., Conn.

MANUSCRIPTS UNIVERSAL, Society of Writers, Inc., Acts as Literary Agents to writers of reputation. Sales for plays, photoplays, fic-tion & all literary material. 220-5th Ave., N.Y.

#### Maids' Uniforms

DIX-MADE UNIFORMS for Nurses and Maids, and Morning Dresses, are quality garments. Sold everywhere H. A Dix & Sons Co., Dept. T., Dix Bldg., N.Y.

NURSES' OUTFITTING ASS'N-Uniform for Nurses and Maids for house and street. Aprons, Collars, Caps, Coats, Bonnets. Catalog V. 450-5th Ave., (at 40th St.) New York.

#### Milliners

LOUISE SHEPPARD, 14 W. 47th Street. Exclusive Shop for High Class Millinery. Correct Mourning Wear to suit the individual. Tel. Bry. 7717.

GERHARDT & CO., 12 East 46th St., N. Y. Opposite the Ritz-Carlton. Originators and Importers of Exclusive Millinery. Moderate Prices.

CRAKOW, 29 W. 38th St., N. Y. A splendid opportunity to secure an Early Spring Model at wholesale prices. Shapes pleasing, workmanship the finest. Trial order solicited. Room 1402.

RIXON

Ladies' Hats and Waists New Address. 21 East 48th Street, New York.

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Original Artistic Different.

New York.

SPORT HATS of distinction Unusual and appropriate styles for every sort of out-door wear. 448 Fifth Ave., New York. Stern,

BESSE BERKHEIMER, St. Paul, Minnesota, Individual Hats of a better kind, for all occasions. Model Hats for the Trade.

HATS FOR THE INDIVIDUAL Distinctive and personal.

Hats

8 East 48th Street,

Early showing of Spring models from \$7.50 up. Ida L. Weber. 66 West 39th St., Greeley 4474.

"MARTHE," FRENCH MILLINER Importer and Creator. Hats to harmonize with gowns a specialty. Moderate prices. New York City. 38 West 65th Street.

#### Millinery

LADIES' Straw Hats REMODELED into latest styles or copied from "Vogue"; cleaned or colored. Hats trimmed. Ostrich repaired. Flowers. Price list. Neuman, 24 E. 4th St., N. Y.

LOIE Hat Patterns, complete directions to make stylish hats; includes a millinery lesson. All materials at low prices. Send 2c stamp now for Spring Catalog. 11 E. 35th St., N. Y. C.

#### Miscellaneous

PATTERNS CUT TO MEASURE from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

COATS-OF-ARMS-EMBLAZONED. Correspondence requested. Annie Foote Smith-"The Berkshires,"

#### Monograms

Lee. Massachusetts.

WINGENDORFF. Artistic designs for monograms in drawn work, cross-stitch, eyelet, & cut work. 718 Amsterdam Ave., 731 Lexington Ave., New York.

JANON CO.-MONOGRAMS. Fine handembroidered monograms & initials on linens, hdks., lingerie, etc., 5c and up each. Small or large orders. Delivery in 1 to 3 days, 34 W. 39 St.

#### Musical

OVIDE MUSIN'S Belgian School of Violin, 51 West 76th Street, New York City. Write for History of Belgian School. Enclose 2c stamp. Address Registrar.

#### Neckwear

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#### Perfumes

EIMIRAH PERFUME, a delightful Eastern blend full of Orientalism. Sample 50c. Bosphora, made at Sarah Bernhardt's request. Spl. 50c. Booklet, Natura Co., 461-5th Ave., N. Y.

#### Pets

THOROUGHBRED Toy POMERANIANS: reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now, Miss Snodgrass, Parkersburg, W.Va.

PEKINGESE are justly popular. Ours are noted. They are gentle, sturdy & beautiful. Our Pomeranians & Griffons are also famous. Illus. B'klet, Sherwood Hall Kennels, Menlo Park, Cal.

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BEST DEVELOPING, Any Size Roll, 10c. 6 prints free with first roll; or send 6 negatives, any size, & 10c for 6 prints. 8x10 enlargements 25c each. Roanoke Cycle Co., Roanoke, Va.

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COLOR PORTRAITS, Lumiere Process.

By appointment only.

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CLEVER PASTEL PORTRAIT SKETCHES made from Photographs by poster artist of established reputation. Size 9x12, \$10. Particon request. Elizabeth Brewer, 500 5th Ave., N.Y. Terrepressive tressurgicism, entreprincipal entrepressive and mentendent and appressive transfer of the construction of the co

#### Pianos

KNABE MIGNONETTE GRAND Length only 5 ft. 2 in., perfect in tone and action. Used for short time by famous artist. Regularprice \$700, now \$595. 439-5th Ave., N.Y., Dept. E.

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PRIVATE OR SOCIAL SECRETARY. A young British lady of culture and refinement wishes to occupy her time as secretary or companion to wealthy American family. An-

EXPERIENCED SHOPPER. Familiar with several languages; traveled extensively, & willing to travel. No remuneration. Excellent ref. exchanged. D.M., care Cole, 461-4th Ave., N.Y.

YOUNG WOMAN of education & good appearance, exper. in business, travel & shopping, used to society, desires position as companion or sec'y. B.C., Suite 2, 405 Marlborough St., Boston, Mass.

#### Puzzles and Games

Y. W. C. A. (Central Branch), 14 W. 45th St., N. Y. Picture puzzles exchanged for 50c; also for sale. Each puzzle sterllized. Call, write or telephone. Bryant 5763.

#### Quilts

WILKINSON HAND-MADE ART QUILTS. Only line of its kind in America. Made to order. Ideal gifts for Xmas, weddings, etc. Catalog. Wilkinson Quilt Co., Albany St., Ligonier, Ind.

BEAUTIFUL old-fashion patch work and applique quiits. Materials and patterns furnished. Write for prices and designs. A. M. Caden, 210 W. Main, Lexington, Ky.

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CHINESE, PERSIAN & ASIA MINOR Rugs in exclusive designs. Jones & Brindisi, Direct Importers. Craftsman Bldg., 6 E. 39th St., N. Y.
"The Maximum Value at Minimum Price."

RUGS of exclusive style and colors. This firm has enjoyed the patronage and confidence of the leading people in the country for 14 years. H. Michaelyan, 4 W. 37th St., N. Y.

THE PASSING SHOW Of the better class shops

can be found by exploring these pages.

#### Rooms & Apartments

THE ADRIENNE, 319 W. 57th St., N. Y. Up-to-date pension. Large light dining-room. Tel. on every floor, private baths, good table. Winter arrangements. Apply to Miss Proudfoot

13-15 EAST 54TH ST., N. Y. Boarding-place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

37 EAST 53D ST., N. Y. Pension, centrally located, comfortable rooms. Parlor floor diningroom, separate tables. Permanent arrangements, also tourists. Tel. 3637 Plaza. Mrs. F. V. Hart.

THE DUNSCOMBE, 47-5th Ave., N.Y. Unusual location. Suites with bath, single rooms, steam heat, parlor floor, dining room, small tables. Permanent or transient.

THE GRAYCOURT, 124 W. 82d St., N. Y. An unusual and attractive pension with large parlors, tea-room & lounge. Steam heat, private telephones; booklet on request.

#### Service Bureau

GENERAL EMERGENCY SERVICE. World Bldg., N. Y. Tel. Beekman 2257. Your every want supplied, be it domestic or cierical help, the purchasing of any article made or grown,

IN FACT all emergencies met by splendid, reliable men and women in our service. Nothing too humble or pretentious. Circular.

#### Shopping Commissions

MRS. H. GOODALE ABERNATHY Shopping Commissions. No charge. 37 Madison Ave., N. Y.; 75 Boundary Road, London, N. W.; 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT will shop for or with you, furnish your house; suggest costumes. Goods on approval. No charge. 145 W. 105 St., New York. Tel. 4452 Riverside.

MRS. SARAH BOOTH DARLING Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 112 W. 11th St., N. Y.

HELEN CURTIS, 96 Fifth Avenue, N. Y. Your friend in New York. General Shopping. No charge. Bank references. Tel. 3286 Chelsea.

MRS. S. D. JOHNSON—Opp. Waldorf-As-Special references. 347 Fifth Ave., N. Y. Tel. 2070 Murray Hill.

MRS. C. B. WILLIAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for White Sales Bulletin. 366 Fifth Avenue, New York.

MISS HOLLIDAY WELLS, NEW YORK shopping. Will accompany out-of-town patrons. No charge. References required. 11 E. 41st St., N. Y. Tel. Murray Hill 7051.

MRS. EDGENA BROWN TIPS, 503-5th Av., N.Y., shops for or with you without charge. A specialty of purchasing all articles of wearing. apparel, etc., featured in Vogue. Mur. Hill 1731.

taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 7 W. 92d St., N. Y. ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me

MRS. CAROLINE PLOWS. Experience has

to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Av., N.Y. BEAUTIFUL THINGS I SEE-Write for this

free weekly letter with list of bargains.

Irene Stephens, 334-5th Av., N.Y. 8389 Mad.Sq. BLANCHE BOSTWICK. My expert service saves time, bother, money. No charge. Gifts, apparel, furnishings. 2 W. 47th St., N. Y. Tel. 8982 Bryant.

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MRS. GEORGETTE DUNBAR EVANS will keep you in touch with N.Y.'s advanced modes. Will shop for or with you, gratis, Chaperoning. References & booklet. 311 W. 95th St., N. Y.

KATE R. PETTIT, formerly of New Orleans. purchases wearing apparel, house furnishings and gifts. Services free. Accompanies patrons. References, 60 W. 94 St., N. Y. Tel. 5254 River.

IRMA KORY, 21 W. 46th St., New York. Write me to keep you posted on bargains in N. Y.'s smartest shops. Services free. Goods on approval. References. Smart gowns a specialty.

MRS. EDWIN McCALLA DAVIS, 606 West 116th St., N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers. chintzes, rugs and artistic furnishings.

LOUISE R. ALLEN. Shopping Specialist. Entrust your commissions to the woman who knows. Articles featured in Vogue purchased. Ref. No charge. Chaperoning. 537 W.121 St., N.Y.

MISS EMILY L. VETTER. Registered purchaser; will buy tastefully for or with you. No charge. References. Advice on interior furnishing, 65 Central Park, W., N.Y. Tel. Col. 5962.

ARE YOU ONE OF THE 400? There are 474 shops listed in this directory. Their success is remarkable. See page 16a.



# SHOPPERS



BUYERS'

GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

### Shopping Commissions (Continued)

CHICAGO SHOPPING

Harriet Tuthill will shop for or with you.

Write for particulars. References required. 1142 Judson Ave., Evanston, Iil.

EXPERT SHOPPING FOR MEN & women.
Samples & Suggestions free of charge.
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Tel. 8110 Riverside.

Wholesale & Retail Purchasing Agent for

EVERYTHING—Interior Decorations, Upholstering, Tailors & Dressmakers, Wedding Accessories, Furniture, Chaperones, Schools, Music, Art, Apts., Hotels & Rooms, Highest ref.

#### Social Etiquette

ETIQUETTE taught by Society Secretary. All questions answered free with 10 lessons for \$1. Complete course \$10. Best authority. Mile, Louise, 118 West 57th Street, New York.

SOCIAL SECRETARY of best authority answers all questions free with \$1 course of 15 lessons. Complete course with penmanship, \$5. Carroll, 514 Portage Ave., Three Rivers, Mich.

#### Social Secretaries

LET US ADDRESS YOUR ENVELOPES, arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N.Y.C Tel. Plaza 7947.

WHY BE LONELY? Who has not found lonely hours? Versatile, companionable woman at your service day or evening with escort. Duenna, 22 E. 45 St., N.Y. Tel. Mur. Hill 7083.

#### Social Stationery

MONOGRAMMED & ENGRAVED stationery for correspondence. Designs free. Estimates & sample booklet sent on request. Estampe Company, 132 W. 23rd St., N. Y. C.

COATS OF ARMS-If your Family name had one registered, will advise, free. Send stamp. Heraldic Paintings, Note Paper. Dept. A, John Frick Jewelry Co., 18 Maiden Lane, N. Y.

EMBOSSED STATIONERY all the vogue. Do your own embossing & Save Money. Send for free Samples. "Money in Goats," price 50c. W. S. Bull, 206 Ashland Ave., Buffalo, N. Y.

#### Special Costumes

SCHNEIDER-ANDERSON CO. 16-18 West 46th Street, New York City. Tel. Bryant 8450.

#### .Specialty Shops

JAPANESE EMBROIDERY Scissors—Quaint, practical & harmonious in color; 50e pr. Many new things for gift shops. "Studio Shop of Things Beautiful." Studio 20 96-5th Ave., N.Y.

THE LIGHTHOUSE WEAVERS make most charming bags for every purpose, baskets, cushions, rugs and hand-woven novelties. The New York Association for the Blind, 111 E. 59th St.

FLUTTERING BUTTERFLIES, Natural colors, mounted on steel wire and wooden peg to insert in flower-pot, fern-dish or bouquet. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

THE 72D ST. GIFT SHOP. Beautiful gifts for parties, etc. Dolls dressed to order. Hand-made lingerie. Smart negligees. Boudoir caps. Delicious home-made cakes. 134 West, N. Y.

M. DREYFUSS & SON, 130 W. 23d St. Special bargains from Custom House and bank-ruptcy sales. Laces, dress trimmings, furs, dresses, oriental rugs at half regular prices.

MISS MOORE—SPECIALTY SHOP, 4438 B'way, Chicago. Many new features added to our specialties for children. Send for catalog. Dancing frocks for Misses & Young Girls.

HAND-MADE Lingerie underwear, distinctive designs in silk & cotton crépe. Negligee garments, cotton, silk, corduroy. Approval pkgs. to indivd. & spec. shops, Katho Shop, N. Adams, Mass.

GIFT BOOKS in delightful formats. Mosher editions, art books. Louise Brigham Box furniture. Send for catalog. Tel. Spring 9791. Washington Sq. Book Shop, 137 Macdougal St., N.Y.

BERTHA LOBIG. Specializes in knitted and crocheted Silk or Wool Sweaters, Afghans, Skating-Caps and Scarfs, Lessons given. Also Materials, monograms, stamping. 8 W. 37th St., N.Y.

#### Stamps and Coins

STAMPS FREE—Collect Stamps. Rare Nicaragua stamps, value 75c, stamp list. Monthly Bargain List \$2. Prem. coupon free for 2c postage. W. C. Phillips & Co., Glastonbury, Conn.

#### Stenciling

THE ONLY SHOP OF ITS KIND
Stencil-Craft Studio

Exclusive stenciled furnishings for Nursery. Loggia. Living Rooms. 309 Flfth Ave.

#### Studios to Let

MRS. H. V. FURNESS will rent her suite in Carnegie Studios for small recitals, lectures, etc., at moderate rates. Conveniently located. Call or write for particulars.

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THE TEA ROOM

is located in the heart of the shopping district

379 FIFTH AVENUE

between 35th and 36th Sts. Waftles and Maple Syrup Served after three.

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Don't miss these Prize-winning letters. They're the most thrilling human documents ever published! They seem to come from the very souls of the writers.

If the welfare of your children means anything to you, you should not miss a single line of these letters. Sooner or later, directly or indirectly this question of Birth Control must come up to you, whether you like it or not. How are you going to face it? Do you know? Then seize this opportunity to learn both sides of the question. Don't miss the March

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### VOGUE **PATTERN** CATALOGUE

Which Will Be Mailed to You Free of Charge



FEBRUARY 15, 1916

VOL. 47. NO. 4

### WHOLE NO. 1041

Course Descous Dr. Cronon W. Dr. 1919

#### Proof positive is the number of Vogue you hold in your hand that no mere Solomon could have settled the question of spring bonnets; it took the wisdom of all the modistes in Paris to do that. And they have settled the question so wisely that it is delightfully unsettled, and you have as many choices of sizes and shapes of hats as there are pages in this number of Vogue.

THIS MAGAZINE

#### SPRING PATTERN CATALOGUE

Your copy of Vogue's Spring Pattern Catalogue in another few days will be all wrapped up and waiting for you to send your name and address to "tag" it to you. On the receipt of your request for it, this catalogue, which contains illustrations and descriptions of three hundred patterns, will be sent to you free of charge.

The patterns in this catalogue have been made up from the best of the spring models, and they are enough in advance of the fashion to insure that garments made by them will be in good style six months from now. A letter received by Vogue which well illustrates this particular point is as follows:

Billings, Montana.

Vogue, New York:

This is the experience I have had with Vogue patterns. When I moved west, I was buying my gowns at the best New York houses. Therefore I soon established a reputation for good dressing that I found hard to live up to, owing to the fact that I returned east to shop only once a year. Then Vogue came to my rescue and gave me the fashionable latest touches that the New York woman achieves in dressing. Last winter, wishing a simple dress, I sent to Vogue for a pattern, purchased four yards of pale blue broadcloth, and made the gown with a heavy black silk cord at the waist, black jet buttons down the back and at the cuffs, and a dainty organdy collar. I wore the gown to a big club party and my friends told me it was the prettiest gown I had ever worn. I overheard one woman say, "New York, surely." When I went east, I had the amusing experience of having a woman follow me up in the elevator of a big hotel, then finally apologize and ask if I "would please tell her where I had my gown made?"

Another experience was the making of a velvet and lace gown for a big dance. The gown was a simple straight-line gown made by a Vogue pattern, but after the party I was asked, "Would you mind telling me from what house your gown came?"

Very truly yours, Mrs. ----.

The three hundred models which are shown in the spring catalogue are chosen with most important fashion considerations in mind. In the first place, these patterns cover all of the important fashion tendencies; also they give the very up-to-date details of collar, or sleeve, or fulness; and they are all designs such as the gentlewoman would wear.

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TOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; Barrett Andrews, Vice President; George von Utassy, Treasurer; Edna Woolman Chase, Editor.

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by arrangement with its New York office.

Subscriptions for the United States, Mexico, Cuba, Porto Rico, Hawaii, and the Philippines, \$4 a year in advance. For Canadian delivery, postage must be added at . the rate of \$1.25 per year. For all other countries, postage \$2 a year extra. Remit by check, draft, or postal or express money order. Other remittances at sender's risk. Single copies, 25 cents.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address, and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription. Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

#### SPRING PATTERNS AND MATERIALS NUMBER

SPRING

MATERIALS

NUMBER

Dated March I

The next Vogue, the Spring Patterns and Materials Vogue, is the most practical number of the whole year. It gives the cold facts about patterns and materials, for Vogue does not make plans for your season's wardrobe without having first given you full information as to what stuffs will be worn, and what patterns will be used during the coming season.



The cover of the next (the March 1) Vogue will be by Helen Dryden

#### MATERIAL CONSIDERATIONS

The March I Vogue will present four leading pages about spring materialssilks, satins, prints, laces, ribandseverything you will wear this summer. Not only will there be descriptions of these materials in the next magazine, but the article about them will be illustrated with colored drawings that all but talk, and probably would talk to you if you saw them.

#### OTHER CONSIDERATIONS

Also in the March I magazine there will be illustrations of three hundred patterns. From such a variety of designs you can not fail to find just what you wantfrocks, blouses, skirts, lingerie-every garment you ever saw before, and a great many you never saw before. Vogue patterns are Vogue's great service department.

#### NOW FOR THE COIFFURE

Do you know what it is, and by what means it is—the new coiffure? If you have heard nowhere else you have heard in Vogue about the "Niniche" coiffure. Page 67 of this Vogue gives you the beginning of it. No doubt you would like to see it in working order; working order is, of course, with its evening headdress properly chosen for 1916 and properly placed for coquetry and for charm. Vogue and Helen Dryden have combined in the next Vogue to show you these things.



#### MRS. STEPHEN H. OLIN

An excellent portrait of Mrs. Stephen H. Olin, who was Miss Emeline Harriman, a sister of Mrs. William K. Vanderbilt, Sr., is a recent work of Albert Sterner. Mrs. Olin is one of those directly responsible for the charming atmosphere which pervades the new Colony Club. Possessed of marked executive ability, she is enthusiastically welcomed on any committee where much real work is to be accomplished



MODEL BY MARIE LOUISE

Lest we forget the Directoire period comes a tall black bonnet, Directoire to its plumetips, with its shining expanse interrupted twice, near the top, by narrow black ruches. Perched precariously high, the fat little white plume nods affably to all the world

### HERE ARE THE HATS OF SPRING

SHE was eighteen and she started out to make the rounds of the modistes "to buy the prettiest hat in Paris"; so it was surprising to see her come in later in the day, tired, almost tearful, and without a hat. "I couldn't choose one," she wailed. "They are all the prettiest!"

"Buy two," I counseled.
"Buy six." But she was not to be comforted.

"They are all so becoming," she pleaded, "that I can not decide whether to

take one that tilts up in the back or up in the front or on the side. Some of them have the adorablest little straps under the chin! And some of them were just built to show this little curl," and she stroked a shining strand of bronze hair complacently.

"And some are such engaging shepherdess little things—and I'd need a different frock for

Reincarnated from the Days of Louis Seize, Recruited from the Directoire Period, or Lifted Bodily from the Paintings of Watteau, Hats Revive Soaring Crowns, and Fluttering Ribbons; Yet Some There Are Which Scoff at Periods and Boldly Acclaim the Present Day

each one and—" she broke off, in sudden gloom,
—"I'd better buy a gingham beach-bonnet!"
and she rustled out, leaving me alone with her temptation.

Verily a slender purse is no fit companion for beauty at eighteen. I grew thoughtful. "Tiptilted little hats,"—it was alluring. "All the prettiest,"—they were worth seeing. "Ador-

ablest,"—I would go; and I followed in her wake. But the hats were lovelier than I expected.

There is a remarkably different

There is a remarkably different spirit abroad in the land of the modistes this season from that of the earlier days of the war. Paris was overcome by the tragedy in those first months, and the springs of inspiration remained, as it were, unvisited, and the heart of the maker of hats was afar on that wavering line of the "front," rather than on the material in hand. Hats were sober in tone, restrained in shape,—pretty, but lacking, perhaps, a little of that vital touch which one recognizes as essentially Parisian. Chic, but with a subdued charm which was almost sad-and no wonder!

#### ENTER, THE PERIOD HAT

But the rehabilitation has been complete. The modistes are themselves again. Once more the salons blossom as the rose. Once more one is thrilled deliciously at the sight of some new and delightful audacity in straw. Again one is tempted to undo the very linings of one's purse, tempted to sell all other possessions and buy hats and still more hats—to embark on a veritable debauch in millinery, and give hats to the poor, to the refugees. There is something "heady" in the very atmosphere of these spring salons, where, in forests of hat-trees abloom with spring blossoms in millinery, one is lured to reckless extravagance.

One hears rumors of lack of material—of the difficulty in procuring this or that. But there is no evidence of any lack. If any desired thing is not forthcoming, the modiste employs something else which straightway becomes smart—smarter than the missing article. Thus there is no real lack.

The variety is bewildering, and throughout all the variations, a marked influence of "period styles" is noticeable. Hats of the period of Louis Seize, Louis Quinze, Louis Quatorze (Watteau), and

Louis Treize are seen in almost every shop, and there are Directoire bonnets in profusion, and just a hint of the hats of the period directly following the Second Empire. There is also in evidence an element strictly modern, which is expressed in all sorts of odd, indefinable shapes, surprisingly smart, almost daring, but withal thoroughly Parisian. The indications would



MODEL BY MARIA GUY

Which was first, the hat or the coiffure? Either seems sufficient reason for adopting the other and fashion is too much absorbed in wearing the Watteau hat and the Niniche coiffure to trouble about which one inspired the other



MODEL BY RENÉE

Down from the days of Louis Seize came this rose straw hat, with frills of batiste around and about it, and bands of yellow ribbon, woven with colored flowers and tied beneath to emphasize the fact that this is a Louis Seize model



at its highest point with fantastic loops of Nattier blue taffeta, and on the opposite side with small clusters

of bright field flowers.

Lewis also shows a distinctly Louis Seize model, sketched at the upper right on page 24. It is of delicate rose crin veiled with rose chiffon, and over the chiffon is a second double "veil" of black and white net, which is shirred over the tall crown and droops about the face. A bride of narrow pink ribbon, caught at one side with a cocarde, passes under the chin, and loops of ribbon trim the crown in the back. On the right side of the brim, well forward, near the crown, is posed the indispensable knot of flowers, delicately pink and blue.



MODEL BY LUCIE HAMAR

All crown and no brim is this gray crêpe hat which is a descendant of mannish Directoire models and it is trimmed with large-centered marguerites of gray leather

Similar in type though wholly different in appearance is the Louis Seize model from Marie Louise, which is shown in the middle of page 26. It is of golden bronze tulle trimmed with pink roses, and its Louis Seize streamers of golden bronze and green changeable taffeta ribbon fall straight from its brim half-way down the right arm. Louis Seize models also determined the high crown and lacy brim on the Marie Louise hat of cream lace and pink ruches, at the left on page 26.

#### FROM WATTEAU TO DIRECTOIRE

Mme. Odette makes this same use of floating ribbons on a dainty, summery-model (not shown here), like an inverted bowl, which is of white mousseline delicately embroidered in dull blue. The mousseline is piled high upon the crown and tufted with odd flowers of nacre, veiled with thinnest crêpe. One long strip of deep blue velvet ribbon falls from the brim, then is drawn across under the chin and thrown over the shoulder.

A Hamar version of the rolled-up Watteau hat shown at the left on page 23—a type which seems to have formed an indissoluble partnership with the Niniche coiffure—is



Directoire, of course, every inch of it, is the hat Carlier makes of soft gray straw, ties with gray ribbon, and ornaments with a triplet of plumes in gray, blue, and rose



duced this hat of glazed gray straw, faced and edged with ruddy bronze taffeta, and trimmed in the high places with ruddy apples. Observe, please, how it looks from the back on the Niniche coiffure

it: sketched in two engaging views at

the bottom of this page.

At either side on this page is a Lucie Hamar hat derived from the severe and definitely masculine models with which the "new woman" who emerged in France after the "Reign of Terror" announced her new-found "égalité" under the Directoire. Lucie Hamar never tires of designing dainty shapes in millinery, and her hats are built with such care and so much thought that they are perfection. High crowns or low—it is all the same to Mme. Hamar; she handles Louis Scize or Directoire fashions equally well, and so much subtlety goes into the line of the brim and the curve of the crown that some



MODEL BY LUCIE HAMAR

The "new woman" of the Directoire proclaimed her "égalité" in hats such as this model of gray straw, with a steep crown and a tiny brim, trimmed with gray ribbon

of her best models require the least

trimming.

In the middle of this page, above, is a Carlier model which reincarnates the scoop-shaped, feather-trimmed hat which originated in the Directoire period, continued in favor during the early years of the nineteenth century, and was doubtless the ancestor of the "poke-bonnet" of the eighteenforties.

Marie Louise, whose creations have always the touch of distinction, shows one of the tallest and smartest hats in Paris—the Directoire model shown at the top of page 23. Severe in shape, it is covered with black satin and is fastened beneath the chin by means of the narrowest possible bride of black ribbon. Two narrow flat black ruches encircle the crown near the top, and a veritable puff-ball of a white plume is posed high, where it flutters and nods bewitchingly.

#### ENCORE LOUIS SEIZE

On page 26 are shown five other Marie Louise models. Two of these, that at the right and that at the top of the page, are clearly modeled after the high-crown hats of the Directoire period; two others, that at the left and that in the middle, as clearly relate Louis Seize days; while the wide-brimmed model at the bottom of this page may derive its shape somewhat from Louis Scize models, but is so definitely modern in effect as to subordinate period influence.

CALLOT PROVIDES A FROCK WITH

AN ABUNDANCE OF RUFFLES AND

CREATES A STRICTLY PLAIN,

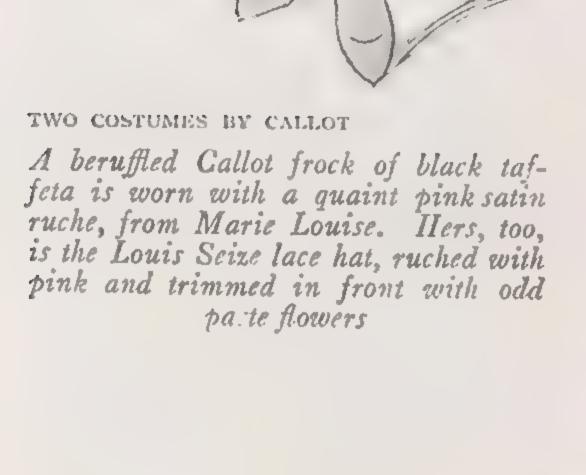
STRICTLY WEARABLE SUIT



Marie Louise bands a tall gray straw shape of Directoire descent with greenish gray taffeta, and then lets wide-spread wings of green and gray sweep over it



Reminiscent of Louis Scize is the hat Marie Louise makes of brown tulle, with green-bronze ribbons floating in true Marie Antoinette style





Of violet straw is this Marie Louise hat. Violet silk bands it, and an embroidered Chinese dragon keeps guard over it

THE HATS OF MARIE LOUISE

PUT THE FINISHING TOUCHES

TO A FLIGHTY CALLOT FROCK

AND A SEVERE CALLOT SUIT



Marie Louise herself posed in this gray Callot suit, with a tiny, green-striped brown vest; and the hat she wore, her own model, is brown-green taffeta of Directoire trimness. She carries an ivory-topped cane



with the return of Louis Seize styles have come flowing diaphanous veils and veilings on hats, and nowhere is this tendency better illustrated than in these Maria Guy hats. Tulle—plain, embroidered, or oftentimes corded with a rather

coiffure was apparently invented

especially for this tilted bit of straw

A very different mood of Maria Guy is shown in this hat of chameleon liséré, curled into tight scrolls at the side and back. The thread pompon is black at heart, but burnished with gold at its tips Evelyne Varon's hats are new and startling in shape and exceedingly smart. They show the influence of the Louis Seize and Louis Quinze periods, and there are several tricorns which are very effective in tilt; one of these is sketched at the upper right of page 28. Particularly lovely is a large hat of soft rose faille, lined with black taffeta and having an "underbrim" of tulle. The brim



Shown below is a hat of black lisere straw, with its brim turned up in back and bent down in a point in front. A file of small black ostrich feathers marches across the crown and is met, in back, by thick black paradise



For Mlle. Forzane did Evelyne Varon make this allaslant hat of black straw. A band of black ribbon is tied around the crown, and a remarkable ornament made of turquoise and black feathers trims it



Evelyne l'aron's version of the tricorn is this, in black straw, with a black "co-carde." The pink plume is mute witness of somebody's patience, for each one of its barbs is tipped with a tiny silver bead



MODEL BY BENDEL

MODEL BY MARIE CROZET

Just old-fashioned enough to be extremely newfashioned is this white crin bonnet, trimmed with Fragonard blue ribbon. A single streamer borrowed from the time of Louis Seize, starting at roses, passes across the chin and shoulder of this hat is very much wider on one side than the other and is dented on one side and trimmed with a rose of light blue crêpe, each petal of which

is edged with a silver cord. The shapes of hats are wonderful. Some of them are really absurdly tall, but the magic of the milliner has made them so subtly gracious in line that they are absurdly becoming to almost any face. There is an artful little model by Marie Crozet at the lower left on this page, which is of white crin with a tall crown concealed by upstanding loops of ribbon—ribbon of a fragile blue with a quaint, corded edge. One long streamer falls in Louis Seize fashion from the side—where two or three small pink roses are carelessly posed and is twisted about the throat and tossed picturesquely over the opposite shoulder.

A broad hat, with half of its brim rolled back, scoffs at period influence and elects to belong to to-day. It is made of red straw cloth with metallic green threads through it and a glint of gold here and there, and is topped with a gray marguerite

MODEL BY MARIE CROZET

## NEW YORK TAKES the MEASURE of SPRING BONNETS

Hats of the Three Periods—Louis XIV, Louis XVI, and Directoire,—Hats without Known Ancestry, Sailor Hats in Two Materials, and Hats All of Ribbon Make Up the Models Which Are Here in Advance of Spring



Photographs on this and two following pages by Ira L. Hill

Judging by all that is heard from Paris and all that may be seen in the hands of the most far-sighted buyers here, the present fancy of the modistes turns in the direction of "period" styles. Of these period styles, the Louis Seize and the Directoire have so far exerted the widest influence, but the Watteau fashions of the days of Louis Quatorze bid fair to become a serious rival, or perhaps a cooperating influence, since the Louis Quatorze mode is closely related to the Louis Seize. One recent creation even shows a trace of Henri Quatre, but this was probably only in the nature of a temperamental impulse and hardly indicative of a policy.

The Marie Louise straw above got its

back up about the rumor that hats were

to be over the nose this season. The

wings, also tan, took the side of the hat.

Model from François

WIDE SKIRT, NARROW HAT

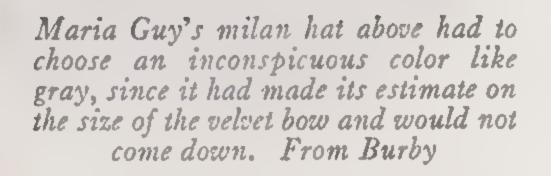
Since the couturiers have decreed that skirts shall be even wider, retrenchment must be made somewhere in the silhouette, so a widely prevailing tendency in hats is toward higher crowns and narrower brims. Strangely enough, the hat styles connected with the early Victorian era,—although in certain ways well adapted to our present tournure in dress,—have been almost completely ignored in the latest Paris consignments.

In strong contrast to the regular brims of the close-fitting toques and large flat sailors of last spring, hat brims—when there are brims—are apt to assume every possible irregularity. Many, on the models already in the shops, roll up on one side and are attached to the crown with a superstructure of feathers or very large velvet choux. Some are high at the back with trimming of made goura, but are low and untrimmed in front.

A large variety of toques which have no particular "period" connection are built high on the head and flaunt gaily colored flowers and ribbon bows. Wings set high at the back, or elongated



Paulette et Berthe sent this small hat out into the wide world with no brim to guide it. It is burnt apricot milan with a velvet ruche and a bone buckle. This and the hat above imported by Waters and Company



The Renée hat within the oval is within the law, too, for the ban on imported aigrets can not include the feathers of the harmless, necessary goose which adorn this white straw and moire hat

bows at unexpected angles give cachet to small turbans of severe design.

One of the latest uses for ostrich or other flexible feathers is in a trimming which starts from the middle of the brim and extends in a long narrow line to some height at the back, often in a procession of small tips. This kind of trimming is used on hats of various types,—the tricorn, the large mushroom shape, or the diminutive brimless toque. Flowers are also much in use on the advance models.

The sailor hat is, beyond question, a part of every summer mode. That of this year is slightly wider of brim and higher of crown than the canotier of last season. The only positive novelty in the matter of sailor hats this season, however, is an attractive combination of two materials, such as straw with batiste or straw with silk or chiffon. When destined for wear with severely tailored costumes, the sailor often has the brim turned up and fastened to the crown or folded over and held back upon itself with a buckle of conventional design. The charm of these broad-brimmed hats lies in the originality of the lines and daring angles of their upturned brims.

A RIBBON SEASON FOR HATS

With every returning spring season the silk hat makes its appearance. This year the material of these is ribbon,—ribbon with picot edges of silk, ribbon with metal edges of gold or silver, or ribbon patterned with conventional flower designs or embroidered in bright colored silks or beads. The wide-spread popularity of ribbon, which constitutes one of the chief characteristics of this season, is one of the facts by which the new mode is related to the period of Louis Seize, and the ingenious uses of ribbon on hats are far too many to attempt to chronicle. The "paon" hat is one of the latest novelties.





Since skirts are determined to be wide, what can a hat do but be high? This Julia model adds vastly to its stature by blue wings, and emphasizes its blue straw braid by a silver edge; three lower hats imported by Burby

That irregular brim-line which so many hats affect is marked in a lavender taffeta hat, which is wide as other hats are high. The trimming is lavender taffeta and one pink rose at the back; Georgette hat, at the left

Many small toques which know no definite period gain cachet through a high-piled trimming of puffs and bows set at unexpected angles. This toque is milan straw with puffs of black velvet; Reboux model, at the right







## ALL PARIS SIGNS POINT TO PERIOD FASHIONS

HAVE been talking to the Little Birdnot the "Little White Bird" nor the "Oiseau Bleu," but that naughty little bird that is always chattering, the little bad bird that is always fluttering about where secrets are being whispered, seeing and hearing much that it

MODEL BY PAQUIN

ought not,—for the Little Bird always tells. The impish little creature had just been winging its way through the rue de la Paix, impudently circling the famous place Vendôme, and dipping inquisitively into the rue Taitbout, the upper end of the avenue des Champs Elysées, and the rue Auber. "And I saw," he chirped,and then went on to tell of astonishing things. It seems that there is a new taffeta—a new, shiny, somewhat varnished looking stuff, reproduced from the taffetas of years ago. As far back as 1830, this shiny taffeta was used for the smartest frocks. This new edition is called

Through the Veil behind Which the Grandes Maisons Prepare for Their Spring Openings Come Whispers of Petticoats and Panniers, of Spreading Crinolines, Trailing Ribbons, of Hoops and Flashing Buckles



MODEL BY LEWIS

A pink satin affair is just big enough to accommodate a trio of pink roses and a pink bow. A blushing "bride" of pink satin attaches it to the wearer-or the wearer to it; imported by Miss Clyne

recuit, in deference to its glassy finish, and it is being made everywhere into fetching summery creations, delightful beyond words. Then, there is faille—heaps of faille—frocks and manteaux and jackets of faille; and frocks of other fabrics are trimmed with faille—an exceptionally soft quality which lends itself beautifully to the requirements of the new modes.

There is an abundance of mohair, etamine, and coarse mesh voile, and of many fabrics of silk and wool, which are woven more or less like canvas. Jersey and imitation jersey in white, gray, and beige are used for smart tailored costumes, often combined with faille of the same shade.

"They are dyeing laces," the Bird pattered on. "Pink and blue, I suppose," said I.

But the Bird ruffled his feathers and looked fierce. "Brown and gray," said he, "to match the cloth."

It seems there are also other laces, some fine, some coarse, some run with silver,—Alençon.

"la reine des dentelles," Chantilly, argentan, and a very good but slightly heavy imitation of Malines. Some of the laces are embroidered. Tulles are embroidered, also, with rather coarse silk cord, and made into frocks, frills, and furbelows. And there are ribbons and flowers in pro-

fusion. The ribbons are quaintly finished like the ribbons of years ago, with corded edges, delicate embroidery in colors; and they are of odd, old-fashioned textures and old-time shades. The flowers are done in beads, as a rule, in imitation of the flowers on old bead bags.

Here the Bird stopped talking and looked

wise; and I picked his phrases to pieces.
"As a rule?" I said inquiringly. "How else are they done?"

"S-sh," and he came close and whispered the secret. "It was a Nattier blue evening frock of taffeta, and the flowers were made of the same



A suit of blue serge is fitted some and slared more; Paquin makes it different from all other blue serge suits by means of an embroidered belt and a generous amount of striped cloth

Blue taffeta makes the frock at the right with sleeves that started out full and then thought better of it. The proper tulle apron departs not at all from its straight and narrow way



MODEL BY PAQUIN





MODEL BY BUZENET

MODEL BY BUZENET



(Left) Buzenet squared the neck of a mauve taffeta dress, made a point of its bodice, puffed the skirt high and wide, and then, because nothing nerver could be done, dotted the whole with mauve taffeta flowers

(Right) "Haitienne," Berthe-Hermance calls a black frock; its skirt, instead of coming to an abrupt end, is softly drawn in. Tulle, embroidered, makes sleeves, and the eternally charming triangle is of pink roses

blue taffeta and sewed on, here and there, all over it. A-dor-able,"—and the word ended in trill after trill of enthusiasm.

But I was suspicious. "How else?" And it came out that sometimes the flowers were done in cross-stitch, like sampler-work, and sometimes in leather. Dull and varnished leather, especially if this leather is white, are especially smart on tailored costumes.

#### THE COUTURIERS IMPROVISE

Some of the pretty new taffeta frocks are embroidered by hand in the fashion of 1830, and they are quaint and lovely beyond compare. Every little whimsicality of trimming is permitted this season, and the originality of the different houses is being tested by the war as it never has been before. Lacking startlingly new fabrics, they must improvise, as it were. Hence the new effects in embroideries and the new and decorative use of ribbons and bits of color in silk and thread.

Toile de Jouy is effectively employed, in odd bits, on a frock of black taffeta, while a tailleur of gray cloth rejoices in collar and cuffs of blue and white foulard. The jacket is lined with foulard, also. All kinds of odd straps, plaitings, ruches, buttons, colorful linings, and ribbons go to make interesting the spring models which are being fashioned now, in secret, to be revealed later to an expectant world.

As to colors, there is abundance of black, and many creations in black and white are promised; dark blue and many other exquisite blues appear under a variety of fantastic names; and "bersaglieri green" has been adopted from the uniform of the sharpshooters of the Italian allies.

There is a new shade of red which is something like Bordeaux, but which will be recognized by our maiden aunts as garnet,—a shade that was fashionable before we were in pinafores. And there are many shades of beige and many exquisite grays—the cloudy, smoky, silvery, misty grays that are so lovely in taffeta and admit of such delicious touches of color in trimmings.

### FASHION PAUSES AT PERIODS

As to the style of the new models, the provoking little Bird warbled something about Louis Quinze frocks in the rue Taitbout, with square-cut corsages, and panniers; but when I questioned eagerly, there was no reply—he was cheeping something about 1830 frocks in the rue de la Paix, and went on excitedly scolding about the styles of the middle seventies in the place Vendôme.

"But"-I ventured, and got no further. He was trilling out news of Louis Seize frocks and 1860 crinolines and ended in a perfect jargon of melody, in which I could distinguish only a word now and then, but which left a delightful impression of petticoats and panniers, of wide crinolines, flashing buckles, trailing ribbons, and the thousand and one little elegancies of the extravagant period before the Revolutionwith somewhere a vague impression of the Directoire, and the early days of the nineteenth century.

But with a sudden flurry of wings, the Bird was gone. It was annoying—just as it was all growing interesting. But what he said was worth remembering, for, depend on it, the Bird knows.

By its skirt of cord-embroidered black tulle and white poult-de-soie; by collar and belt of steel-beaded doeskin; by the decline and fall of the train; by these things does spring stamp the gown at the left for her own

At the right is a white organdy blouse to begin with; then there's a yellow linon overblouse; next a bit of blue embroidery; then comes a triple alliance of ruffles; and after that, the yellow linon skirt is uninterrupted



MODEL BY BERTHE-HERMANCE



It is evident that skirts will continue to be wide. Only a miracle could now bring back the narrow skirt of the Directoire. Skirts will be longer—a trifle longer—and crinoline will be used. Mme. Lanvin frankly sews into the lining of a frock of dark brown Georgette crêpe, not one hoop of baleine, but two. One of these distending ribbons of baleine is placed a few inches below the hips and the second, a few inches below that, above the knee. Apparently the effect of width just at or below the hips is desired, for we see this tendency in the latest models of nearly every house.

#### PANNIERS ON THE STAGE

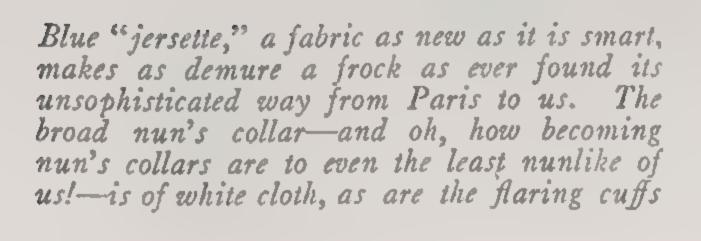
When one sees the new failles and taffetas, one thinks involuntarily of panniers and crisp draperies. Nothing in the world of dress is lovelier than the play of light on taffeta, and when taffeta is in fashion, the couturiers can not help twisting it into drapery and puckering it here and there for the sheer pleasure of it.

There have been many pannier frocks on the stage recently. The great seventeenth century spectacle, "Mademoiselle de Nantes," when it was finally produced on the great stage of the Opéra, proved most interesting from the point of view of the mode, as well as from the fact that it presented a correct picture of the manners and customs of the days of Grand



MODEL BY DECILLET

Paris is addicted to voile, this spring—hence this frock of rose and white checked voile, with a tiny ruffle as a fitting conclusion to its waist, and three more, just as tiny, to enliven its skirt. There is a Nattier blue sash, and loops of the same ribbon dangle from the muslin collar





MODEL BY MARTIAL ET ARMAND

Model by Martial et armand

A costume all blue and only blue is this one.

It finds its only trimming in the braid that edges its collar, cuffs, and peplum, and accentuates its raglan shoulders. The skirt flows

smoothly along at full tide, but cleverly spreads

over the hips into the beginnings of panniers

Monarque. Looking at the stage across two centuries and more, we saw the children of Madame de Montespan, in the quaint, stiff, unchildish dress of the period, their small heads elaborately coiffed and twined with pearls,—the young Duke du Maine and the Count de Toulouse, in the rich velvets and laces of the day, surrounded by the ladies of the court, and looking on with delight at the unique divertissement provided by Lull, and Charpentier, the favorite composers of Louis XIV; and the trumpet-call which opened the spectacle was one of the sonneries reglementaires used by the French army under that king.

The frocks worn by the ladies of the court were quaint enough,—tight, stiff, pointed bodices

were quaint enough,—tight, stiff, pointed bodices and redingotes of velvet, draped a bit, pannier fashion, on the hips, over wide, straight, silk petticoats which almost touched the floor. These costumes were most carefully reproduced from old paintings and engravings, and in color and line represented the fashionable frocks of those far-off days. The young and pretty companion of the royal children wore a pannier frock over a skirt formed of plaited taffeta flounces, which, except for a quaint arrangement of the trimming, would have served for a modern ball gown. Some of the dancers in the spectacle were robed in pannier frocks which would pass muster in any ballroom this present season as being the newest creations.



Dauillet prides himself on the beige suit shown in the center above. All beige it is, from the topmost layer of its three-tiered collar to the last thread of its hem, except that the straps that loop the belt boast a bit of blue embroidery. The new unpressed plaits appear on this model



Photograph by Ira L. Hill

From Bendel comes a patriotic hat of red, white, and blue straw blended in so there is no sharp division of colors. White ribbon forms the cocarde and blue satin faces and edges the brim

Not the same thing can be said, however, of the frocks worn by Mary Garden on the occasion of her first appearance at the Opéra Comique, in "Tosca." Miss Garden's skirt was sheathlike, the tightest ever seen, with neither slit nor friendly widening plaits. It was long and terminated in a long pointed train. With her tall-crowned plumed hat, purple velvet coat, and skirt of white satin splashed with silver lilies, Miss Garden was exceedingly picturesque; but, with the exception of the hat, her costume had no connection with present fashions. The evening dress, in which she appeared later, was also brief in every way, revealing Miss Garden's sinuous grace to advantage; but this diaphanous creation, as well as the frock worn in the first act, bore no relation to the present modes.

### KHAKI AND KITCHENER

When the curtain went up on "Tosca" that first night, the theatre presented an odd appearance. Nearly every one of the orchestra stalls held a blue or khaki uniform. Blue and khaki filled the upper balcony and blue and khaki dotted almost every loge. The soldiers evidently love their Mary Garden, for she was greeted on all sides with rapturous applause.

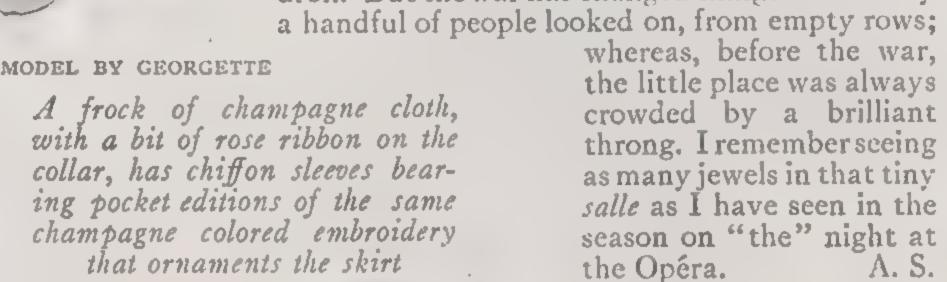


Suzanne Talbot made a tiny mushroom of gray milan straw, added a band of ribbon, and gave a sketchy bird of burnt goose feathers permission to sit in front; imported by Bendel

> A tall khaki-clad figure occupying one of the fauteuils attracted much attention from the other "khakis" in the house. Many a hastily borrowed glass was leveled at his broad shoulders, and he was pointed out again and again with nudges and whisperings. Finally I grew interested, and turned my own glass in that direction. The face was certainly familiar—not in the flesh but from the pages of journals and magazines. Could it be—could it—that I was looking at "K. of K."?

> The tiny Théâtre du Grand Guignol has been open for months past, but it was only a few days ago that we had a new bill. There was "Le Truc de Jeannot," a tragic war play; "La Nuit de Noël," an amusing thing; "Le Mystèret de la Maison Noire," a war "thriller," and "On Demande une Femme de Ménage," which was very droll. But the war has changed things here. Only

> > whereas, before the war, the little place was always crowded by a brilliant throng. I remember seeing as many jewels in that tiny salle as I have seen in the season on "the" night at the Opéra.





LOUIS SEIZE





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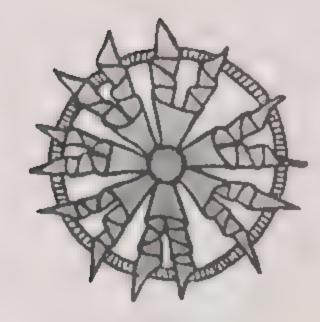
BRETON PEASANT

NORMANDY PEASANT

LOUIS SEIZE

WATTEAU Margaine Lacroix has just given an exhibition of hundreds of dolls which she has dressed and which have been sold for various war charities. These five show how near the old modes our modes are. At the extreme left and right are very piquant, ruffled Louis Seize persons; the first is in white silk and blue, the second is in lilac taffeta. Second from the left appears a Watteau maid with her hat aslant over her tip-tilted nose, her blue panniers apuff over her lilac silk petticoat, and a black velvet ribbon over all. Third and fourth from the left are two peasant maids, one from Breton, the other from Normandy

## THE COCARDE—FOR FASHION AND FOR FRANCE!



"Pour la victoire!" That is why France tvears the "cocarde." This one is ribbon,red, yellow, and black

N THE beginning, the name of the cocardes, or cockades, which hats are wearing this season as familiarly as they do their crowns, was merely a namesake of the cock's comb; but that was a long time ago. Like many another family of humble beginning, that of the cockade adopted an aristocratic ancestry as soon as it became popular. Indeed, almost the only thing the "patrician" cockade shares with its

cockade ancestor, the cock's comb, is that

both figure on head-gear.

In the reign of Louis XIII, the cockade became the sine qua non of the gallant troops of the king. The troops of the king wore black cockades, and prendre la cocarde was an idiom meaning, "to become a soldier." During the French Revolution all citizens, women included, wore a red, white, and blue cockade—the same cockade with its color changed. To appear without la cocarde tricolore, or to wear it with its name or nature in any way changed, was as portentous as for a leopard to change his spots, and resulted in persons being dragged before the

revolutionary court-martial.

Thus the French cockade was raised to be a soldier, to represent some soldierly or national sentiment. Indeed, the brave little French cockade seems the outward and visible sign of an inward and spiritual militarism. So general is this significance that from the word cocarde the French have coined the word cocardier, to designate a person of intense patriotic or keen military spirit. So, taken all in all, it would seem that the world is wearing the French cocarde on its hat this year, which is equivalent to wearing its heart on its sleeve for France. And, according to all accounts, America is to wear the cockade this season, too,—both for fashion and for France. There are boxfuls of them in this country, brought here from France by a Frenchman who has recently opened a shop on the avenue— Gaston de Clairville. The hats and the cockades on this page show some of the things he has brought and how he is using them.

Such a small thing the cocarde, there is room for it on any hat and no hat is too big for it. Such an adaptable bit of millinery is sure to find friends whenever it is properly launched, and the French have launched it properly this year. Indeed, they have launched it so well it is like the bread that was cast on the waters and came back buttered; everybody's wearing it. Lewis, for instance, on page 55, gives it three of its best

moments.

THE "COCARDE" TO THE FRONT-OF THE HAT

But the cockade, which we took from the soldier, is to be returned to him, beautified manifold. As the cocarde is the emblem of the brave, it is not surprising that the French midinette should have had the gracious thought of making a ribbon co-

France Wears the Cockade As a Lover Wears His Heart on His Sleeve—for Victory! Every Soldier Will Wear One, and Hats Will Wear What Are Left to Go Around



FOR THE SOLDIER, FOR YOU, FOR ME

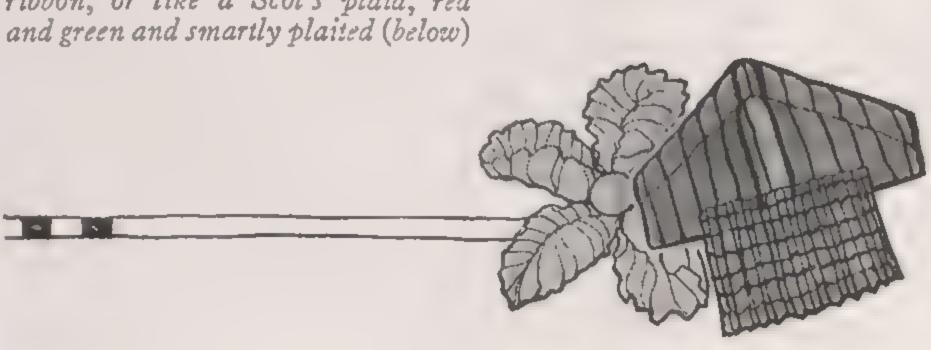
A great number of these cocardes are now on exhibition at the Petit Palais in Paris, and they are, indeed, original and charming. The admission fees to this exhibition are turned over to charitable organizations, so that the patriotic inspiration of these midinettes will prove valuable not only to the men in the trenches and to the wounded but to families at home.

The "cocarde" on the blue sailor above is blue, black tasseled; but for novelty of novelties, a shiny green straw turban Odette has embroidered with her name on one fluttering end of its black and red "cocarde"

The "cocarde" is a gallant emblem, and blue and white are gallant colors, therefore two white-edged blue ribbon emblems above are doubly gallant

They make "cocardes" shaped like lettuce leaves, of black-edged beige ribbon, or like a Scot's plaid, red

The "cocarde" was born in the military times of Louis XIII, and had a reincarnation in the Revolution; therefore-hail to the "cocarde"! This is green and purple shaded ribbon, embroidered



# COME INTO THE GARDEN, SIR







# THE SUBSTANCE of a VENETIAN DREAM

ALL those who have lived in Venice long enough to make it a home will understand what the recalling of those happy days before the war means not only to those who share the traveler's admiration for this city of restful beauty, but to those who through years of close association with it love it

as some living and wonderful creature. An extraordinary influence on one's entire existence and point of view is exerted by the years spent in these surroundings, where the mind is filled with images of beauty in all its manifestations.

When I first began to visit Venice regularly some twenty years ago, and used to stay at the Grand Hotel in true tourist fashion, I vaguely experienced the same sort of mood which seizes upon almost every present-day tourist in the City of the Doges After a short stay, one and all come to the rapid conclusion that a palazzo on the Grand Canal—or at least part of a palazzo—is a fundamental necessity of life, even though but a short season of the year may be spent there.

In the days just before the war, one saw countless people, sometimes elegant and sometimes very unromantic, floating down the Grand Canal,—with an exuberant Italian real estate agent on the back seat,—and carefully scanning the buildings in search of their future home, selecting it by reason of its more or less historical façade, the color of its marble, or the coat of arms. It was very different twenty years ago, however, and the realization of my cherished dream of owning a palazzo seemed beyond hope, because so very few people ever thought of doing it in those days, before Venice had become the fashion. It was, therefore, a considerable number of years before my vague ambitions to dwell in an Italian palace crystallized into the Palazzo Balbi-Valier, on the Grand Canal.

Venice has at all times been the dream city of Europe, the Mecca of artists, poets, and lovers of romance, but it was only in the years immediately preceding the war that it approached a return to the brilliant social activities which reigned in the eighteenth century.

### THE BRILLIANT EIGHTEENTH CENTURY

The most brilliant social life of Venice was in this eighteenth century, when the City of the Doges was at the height of its fame and power. This does not imply that the eighteenth century was its greatest period from the point of view of art, but it was the time when Venice reigned supreme as a center of the world of pleasure, when every one seeking gaiety and joyous living hastened to the "Queen of the Adriatic," and thronged its gambling-houses and hostelries and filled its canals with a picturesque flotilla of gorgeous and luxurious gondolas. In Venice of the eighteenth century, the fashionable world assembled to dispose lavishly of its money and enjoy the life of gay revel and luxurious ease.

In the Palazzo Balbi-Valier Was Realized One of the First of Those Dreams Which Made of Venice a Summer Resort of International Society

By BARON de MEYER



On a terrace of the ancient Venetian palace which he restored and refinished for a summer home, and from whence is commanded a view of the Grand Canal, stands Baron de Meyer. The palace is now rented by Mr. Anthony Drexel



The decorative history of the Palazzo Balbi-Valuer is told in a volume of photographs which is encased in an interesting, typically Italian binding, and contains the seven views shown with this article

Any one familiar with the exquisite art of Longhi and Guardi may glean from their faithful rendering of the customs and fashions of their day some idea of what Venice must have been in those gay and brilliant days. Carnival reigned for six months of the year; ladies in powdered hair, brocaded gowns, three-cornered hats, and white

masks formed exquisite groups against the richly colored marble of the palaces, in the picturesque setting of canals and gondolas. Those were days of masque and intrigue, when love and crime went hand in hand, and an atmosphereengenderingwild deeds seemed to emanate from the humid walls of this city of apparent gaiety and languor. Voltaire speaks of these days in "Candide," and names Venice "la table d'hôte des rois."

Even during the years from 1830 to 1860,—the years which saw the birth and development of romanticism,—we find Venice the inspiration of such notable people as Alfred de Musset and George Sand, Lord Byron and, later, Richard Wagner, who wrote some of his finest work in Venice, and occupied an apartment in the Palazzo Vendramin, where he eventually died. I dare say one could trace a period in every great artist's life which was spent in Venice and which left indelible marks on his career. Even Bakst has set a Strauss ballet, based on the Legend of Joseph, in a setting inspired by Paolo Veronese.

THE RECENT VENETIAN REVIVAL

In the early years of this century, Venice seemed to have regained, socially—or rather internationally-speaking, its unique place in the fashionable world, until the terrible world war came to put an end to social life and gaiety throughout all Europe. After the Grand Prix and the close of the London season, after a week in Cowes, and a short stay at St. Moritz, Homburg, or Aix-

les-Bains, it had become the established order for society to spend some weeks of August or September in Venice. Id stinctly remember that in the days of my childhood Venice was considered only as an early spring resort, owing to the supposed intensity of summer heat there, and even in September Venice was absolutely devoid of visitors, socially speaking. The few people who braved this imaginary terrible heat were intrepid tourists bent on art study or research. Especially in France, the idea was prevalent that Venice was a hotbed of fever, and even now you may hear French people in Venice complain of being feverish and talk of dosing themselves with quinine. The idea of fever never entered my head in all the years that I lived in Venice, and the supposed excess of summer heat has been found to be largely an excess of imagination.

Among the oldest inhabitants of the foreign colony which in recent years has grown up in Venice are Mr. and Mrs. Curtis of Boston, who have long occupied the Palazzo Barbaro. Their wonderful apartment, which was often





In the music room, the hangings were of rich-toned brocades. Orange and rose cushions were piled upon the old carved chest and the furniture was of all walnut polished or dully gilded

A rare old Spanish cabinet was the decorative feature of another corner of the music room (below). In this room, many informal musicales were given by noted musicians, visitors in Venice

From the Grand Canal, these steps led up to the bricked terrace before the Palazzo Balbi-Valier, built in the seventeenth century on foundations dating as far back as the early eleventh century

Rose red damask covered the wall of the great "sala," ninety feet long, the entire length of the house. The ebony table was inlaid with ivory and the Venetian lions were of white marbl





visited and painted by Sargent and has been rented at times by Mrs. Jack Gardner of Boston, is among the finest in the City of the Lagoons. These two Americans, with Lady Layard, the widow of a former British ambassador who was a noted collector of paintings, and Mr. and Mrs. Eden, owners of the beautiful gardens on the Giudecca, are among the charter members of this foreign colony, which makes Venice its home for at least a part of each year.

#### VENICE AS A SOCIAL CENTER

These older settlers, if one may call them so, were followed some years later by a member of the oldest aristocracy of France, Prince Edmond de Polignac, a poet and musician, who bought the beautiful Palazzo Manzoni for a mere song, but died before it was entirely restored. His widow, who was an American woman, Miss Singer, has made this beautiful palace her headquarters during the summer months, and the center of arduous social activities. She it was who first introduced into the sleepy and majestic old City of Doges the atmosphere of modern and international social life. She it was who, ably seconded by Don Carlos, the Spanish pretender, inaugurated the motor launch on the Grand Canal,—the first step toward ousting the centuries-old and everpicturesque gondola,—and it is she who, through her influence in acquainting people of rank in the social world with the charms of Venetian life, has opened to a certain set of Paris society vistas of a modernized and elegant Venice. The present-day rise of Venice to the rank of a social center, reminiscent of its eighteenth century atmosphere of gaiety and lightness, is therefore to be traced by at least one direct line to the social cleverness of a thoroughly modern and brilliant American lady.

#### VENICE AS A MUSIC CENTER

In more recent years, another lady of American birth, Lady Cunard, the wife of Sir Bache Cunard, has helped to make Venice a musical center. After the season in London, where Lady Cunard is the organizing spirit of things musical,—whether it be a season of Russian opera or the production of a new work by the musical genius of the day,—she comes to Venice for rest and inspiration. Lady Cunard's small house in San Gregorio was daily the meeting-place of the great of the art world, and delightful evenings were spent there in listening to famous musicians who chanced to be in Venice, in the congenial atmosphere such as is created (Continued on page 108)



The gateway, which bars the way from canal to garden, and without which no Italian palace is complete, opened at five for the afternoon reception which was a feature of Venetian life

From a window in the "salotto," the outward look is toward the beautiful Palazzo Barbaro, residence of Mr. and Mrs. Curtis of Boston, charter members of the Venetian foreign colony







Two photographs by H. N. King

A GARDEN FOR ALL SEASONS OF THE YEAR AND
OF ANY OR ALL COLORS OF
THE RAINBOW IS THE ENGLISH HERBACEOUS BORDER

ALL the fun of gardening and most of its beauty are to be had within the flexible confines of the herbaceous border. Here is a chance to exercise a color sense, to experiment with flower favorites, old and new, and to arrange drifts of color on which to feast the eyes from April to November.

In England, the herbaceous border reaches a perfection unknown to other lands. The skill of the English gardener in the making of the border, his understanding of suitable positions and of the preparation of the soil and the means for keeping it deep and rich,—these are the primary reasons for the superiority of the English borders. If any one of these essentials is neglected, the border is apt to go to pieces after June, keeping on its company manners only while the eager early things last, and becoming thereafter a source of apology.

#### PERFECT AS A FRENCH VINERY

Bacon's stipulation that "in the royal ordering of gardens there ought to be gardens for all the months of the year," is carried out to the letter by the alert herbaceous gardener. It is a vast undertaking, for not only must the gardener consider the seasons, but he must possess wisdom in grouping flowers for color, planting in masses,—never one or two plants singly,—and above all in arranging details of border composition. An Old English herbaceous border is as perfect a bit of horticultural construction as a French vinery. There are no bare spaces in such a border—when one plant dies down another is ready.

In America one sees too many violations of the principle that the beauty of a border consists as much in the natural, "accidental-studied" ways of the plants and their relation to one another as in the color. A shocking plan is that of putting the dwarf plants in front and of graduating the height stiffly, by steps, up to the tallest at the back. Diversity is the charm of borders, if harmony goes with it, and breadth of mass and intergrouping are the things to study.

### THE DECORATIVE ONE-COLOR BORDER

Decoratively the one-color border is a great asset to gardens, and some charming one-color fantasies have been produced in England. The fashionable blue border is one of the most difficult to compose, but it is most lovely; the border of warm color is easier,—scarlet, crimson, pink, orange, yellow, and warm white blend happily. Purple and lilac flowers with gray foliage make an effective stretch. The white border is also being brought into favor by the restless garden-souls a seeking after distinction in gardens. Backed by a red brick wall or a red brick house, the border of white flowers is exceedingly effective, and there is no end to the selection of flowers for every season if one elects to have a white border.



It would be difficult to find a more ideal setting than that at Broughton Castle (opposite page, top), for the background of a finely massed border is formed by the old stone battlements, gray with age, brown with moss, and green with ivy, and the foreground by the incomparable English turf

In spring, while tulips were yet in bloom, was taken this photograph of the famous herbaceous border at Hampton Court (opposite page, bottom). This border, one of the finest in all England, is filled with flowers throughout the entire season, from early spring until the very edge of winter

Two photographs © by Sutton & Sons. Reading, Eng. He has not fully lived who has not seen an English border all in white beneath an English moon. The one-color border is very much the fashion in English gardens at the moment and many unusual garden beauties are developed, as in the white border at "Braeside," Tunbridge Wells

Undoubtedly the reason for the superiority of English borders is the fact that without a brick wall there could hardly be an English garden, and these same brick walls are ideal background for the herbaceous border. At "Hill-side," Reading, such a wall backs a massed border of daisies





MISS CAROL A. HARRIMAN

Miss Harriman is the daughter of Mrs. E. Henry Harriman, and is, like her sister, Mrs. Charles Cary Rumsey, an ardent horsewoman. At Bryn Mawr this autumn she and Mrs. John R. Valentine won the Radnor Cup, riding against a team of three men. With Mr. John R. Townsend, Miss Harriman is Joint Master of the Orange County Hunt—a great and unusual honor for a woman. She was very active in making Amateur Night, one of the latest ventures of society, a great success

# OF SILENT SERMONS

Who Could Dare Say That the Unintentional Texts of Life Are Not Often Truer Than Scripture or That the Chimes of Easter Are Not Nearer Religion Than Many Sermons?

Y son, give me thine heart!" was the inscription in bold black Old English type which, for many weeks in a year now long gone, looked serenely down upon the thousands from a blank wall at perhaps the most conspicuous corner in New York. A church had stood there, and when it was pulled down the plaster of the wall which bore the inscription still clung to the outer wall of the next house. Perhaps no sermon half so eloquent as these simple monosyllables, thus laid bare to the multitude, had ever been heard from the pulpit of the church which once stood there. Literally millions of persons must have read those words, set before them by accident, expressing the ancient Hebrew conception of God's paternal love toward man. Perhaps the thoughtless, unfamiliar with the words, supposed them to be merely the preface to a "surprise" advertisement. Many, however, who, in the quaint language of Scripture, had been "brought up in the nurture and admonition of the Lord," but had long neglected the teachings of youth, must have read the text with a moving thrill of memory.

LONG before this accidental blazoning of a Scriptural text before the eyes of the city multitude, a fanatic journeyed over much of this country painting on conspicuous objects along the public roads many of the minatory Bible texts, such as denounce sin and prophesy the eternal death of the sinner. Perhaps these inscriptions, some of them still dimly decipherable, may have had the effect intended, but they were utterly without the dramatic appeal of the message set so long before the eyes of the careless thousands of our greatest city; for the incident of that silent sermon from the blank wall came at a time when reaction from materialism was just setting in with force, when already many who made no profession of religious orthodoxy were questioning whether physical science, however beneficent its search for truth, was capable of affording true spiritual food or whether it gave merely dry husks. The accidental message, therefore, coming without noise and without threat, carried a persuasive invitation to thousands who cared nothing for church or formal creed.

DERHAPS the influence of unstudied appeals of this sort is underrated in an age when old bonds are becoming loosened, and inherited beliefs have so largely lost authority. For example, who would undertake to estimate the influence of our annual non-sectarian Thanksgiving proclamation emanating from the White House and echoed from almost fifty state capitals? Or what is more significant in recent years than the municipal Christmas trees of several cities? And again, who can guess the power of the message borne upon the air by the triumphant chimes of Easter morning? Our Thanksgiving proclamations from first to last, straight through the period of strongest materialistic scepticism, have been unmistakably theistic, in spite of our zealously guarded separation of church and state. Lincoln wrote the most eloquent and moving Thanksgiving proclamations that ever came from the White House, and he gave to them almost the solemnity and sublimity of the ancient Hebrew prophetic utterances. Truly, one of the best sermons that the American people is privileged to hear in any year is the annual Thanksgiving proclamation of the president. Like the silent message from the blank wall, it comes as a searcher of hearts.

FASTER, like Christmas, is celebrated with a curious mixture of religious fervor and mere human gaiety. For orthodox Christians, Easter is the supreme symbol of their religion and of its superhuman origin and sanction. Coming as the festival does, however, on the edge of spring, its mere physical accompaniments of mild air, soft skies, and swelling buds give it a special significance to many who do not feel the force of the Christian mystery of the day; few persons of imagination, however, even though sceptical, escape altogether the religious implications of the time. The gaiety of bright garments, fresh flowers, and renewed youth in vegetation, beast, and man, though far older than Christianity, becomes part of the Christian festival, and the day has its responsive echo in every heart not deadened by the cruel ruin of age nor hardened by exclusive preoccupation with selfish gain. Easter has also its sermons not heard in the churches, but expressed in leaf and flower and in the triumphant strains of ten thousand organs.



# PLACE VENDÔME, CENTER of the UNIVERSE of FASHIONS

PLACE DES CONQUETES was a much more appropriate name for this famous square than the comparatively recent title of place Vendôme. To be sure, the conquêtes glorified in the original baptism were those of fire and sword, achieved by the glorious "Roi Soleil." But place des Conquêtes it might still remain because of achievements, more modern surely, but no less important.

Here it is that the fashions of the world are created, here the mondaines of two hemispheres congregate, here the luxuries of all time are garnered, and here the crowned heads of Europe descend for brief and irresponsible spans. Though each cobblestone of the square is pregnant with vital history, yet the majority of present-day visitors to the place Vendôme are not lured there by a desire to gaze upon landmarks of history. Even the statue of Napoleon upon its pedestal has been affected by the atmosphere of dress. Since his first elevation to the splendid bronze column, his costume and accoutrements have

NAPOLEON FOLLOWS THE MODE

thrice been changed.

In 1809 a first statue of the Emperor was placed on the summit of the commemorative column. Folded in a Roman toga, crowned with a wreath of laurel, Napoleon surveyed the city

for five momentous years. Then, in the tragic year of 1814, the irate Royalist party brought him summarily to earth, and for almost twenty years a white flag, later a tricolored one, fluttered from the sculptured pillar. Again, in 1833, a new statue of Napoleon was elevated. This time the Emperor appeared in the military regalia worn at the battle of Austerlitz. General Bertrand loaned the Emperor's garde-robe that the details of dress might be reproduced with precision, and the sword attached to the Emperor's side was an exact replica of one of his favorite blades. In 1865 Napoleon once more put on his toga and laurel wreath. Confident in the impeccable cut of his majestic raiment, he has stood aloof for fifty years, defying the caprice of fashion, indifferent to the changes of mode going on about him.



High as he is above it, Napoleon upon his pedestal has
felt the influence of that
atmosphere of fashions which
pervades the place Vendôme;
thrice in the past hundred
years have his costumes and
accourrements been changed

When Louis Quatorze set aside the emplacement for the place des Conquêtes, the Hôtel Vendôme, which then belonged to the son of Henri Quartre and Gabrielle d'Estrées, was demolished together with an ancient Capuchin monastery. Then the greatest living architect, Jules Hardouin

Mansard, was summoned by royal command to survey the grounds and beautify the enclosure. For years processions and pageants and outdoor balls were held there, and when the great Dauphin was wedded to Maria Theresa of Spain, Parisians held high

| Photographs by H. C. Ellis

old print which shows Napoleon clothed in full military
regalia, exactly copied from
that which he wore at the
battle of Austerlitz. This was
for his second appearance on
the famous place Vendôme

revelry night and day in the place des Conquêtes.

With the financial perspicacity which characterised his life, John Law bought some of the choicest and most valuable property. in the enclosure. Consequently, when he and his acolytes, because of their illegal transactions, were driven from the precincts of the Palais Royal and routed from

the ancient rue Quincampoix, they set up their banks and their money-making booths in and about the place des Conquêtes. Now, at Number 21, within the very walls where this frenzied finance was perfected and promoted,

(Continued on page 96)

# ASEEN BY HIM

Society Flies High in Palm Beach Aeroplanes,

over the Heads of Pretty Girls and of Matrons

Who Do the Same Things as the Pretty Girls

IT HAT would we do if it were not for sports? It is the salt of country life, the savor of the winter resort. Surfeited with dances, dinners, the opera, the club, and the other festivities of the town of winter we take little dins

winter, we take little dips of journeys to the Adirondacks, to Lake Placid, perhaps, for sports to put new life into us.

WHAT, HO, FOR SPORTS!

Never before have we been so restless, it seems to me, as at present. Polo, motor racing, and flying do not satisfy our spirit of adventure. We journey far north and far south in quest of sports we can not find in temperate zones. Many more of us than usual will patronize the tropics and the semi-tropics, also, this season, as well as the northern climes where we may revel in skiing, hockey, ice-yachting. In recent winters we have been content, many of us, to make only short excursions from town during the season and then to return and tango winter into spring, but such a soft pleasure as dancing seems to attract us no longer.

As to the winter "sports"—I use the word only for the sake of unity—of the European

men, I am told that the soldiers on furlough from the front yearn to get back to the trenches. Modern civilized habits stifle them after the fortunes of war. It seems that men become primitive in times of war, and sigh for the prehistoric days when, like their ancestors, they might dwell in caves. After all, our civilization is only a veneer. Perhaps this is the reason that men must, now and then, in times of peace, go off on long hunting and fishing trips with sea

and river and pond for their morning tub, or perchance with no tub at all.

Taken from this point of view, the men at the front may be enjoying this experience of a return to certain first conditions much more than we think. The letters which I receive from Europe are by no means full of horrors, and some of the most discontented have been written while the writers were at home from the front for a few

RETURN TO FIRST CONDITIONS

days, obliged to dress for dinner and to be once more squires of dames.

As to my own small wanderings in search of the adventures of life, I have recently gone from Richmond to the two Virginia Springs with their great

comfortable and luxurious hotels, then stopped a bit at Aiken with its charming little society—tighter than the bark on a tree, hearty, goodnatured, jovial, and kindly to those that are in, but barred absolutely to climbers. From Aiken, I went over to Augusta, and thence, via Camden and dear old Charleston, to Jekyll Island, beloved of plutocrats, and to sleepy Tallahassee. And now I am at my journey's end—Palm Beach.

Here are the same everlasting sands and the same everlasting sun that were here last season; and almost the same pretty girls pose in bathing costumes, or flirt, or dance, or play tennis or golf. Here also are the same fascinating young matrons doing practically the same things that the pretty girls are doing, and here are the dowagers dozing on piazzas, gossiping at auction, and being wheeled about in chairs. And here, last and by no means least, is a multitude of gallants, white-flanneled, white-ducked, white hatted — in other words a

(Continued on page 96)



A PAIR OF BONNETS, A WREATH OR TWO,

AND—PERHAPS—SOME POWDERED TRESSES



This little April-day bonnet burst into tiers of shirred white chiffon, but it soon con-soled itself with a frill of soft Valenciennes, a line of dark fur, and a pair of pink roses

She's shown in the oval, above, as she danced at the opera, one night, with her black hair wrapped close about her head, with bluets to make it look blacker and closer

Seen on the stage, above an evening gown, was the coiffure in the middle below, which kept its secret so well that none could fathom if it were a wig or just its powdered self



A Buzenet coat of bluet velours de laine, collared and cuffed with gray fur, fastened with two tabs of one mind and one with ideas of its own, and sopped above all with a gray hat trimmed with a blue motif









To cap this little maid's climax is an affair of pale pink silk fronted with frills of cream lace, with a pink bow now and then and twin pink roses just where they should be

She drew her tresses back, for naïveté: bound them with pink roses, for youth; curled them about her ears, for charm; and for no reason lest a lock on her forehead



A blonde head, a pair of long legs, a skirt of bluet taffeta, a black velvet corselet laced in front, a chemisette of soft white linon,—and behold, for your approval, Buzenet has created a little Alsacienne!

white faille; and the hat, of course, matches the coat

Bulgarian in inspiration and brown and white in effect, the sports costume at the right proves how much of modishness and beauty lies in the color combination. It is of tussur silks, brown and white, and the sleeves of the coat and crown of the hat are of Bulgarian silk, brown and yellow

green taffeta trimmings

Like the dress above, the tennis dress at the left hangs from the shoulders. Beneath an overdress of red-checked tan tussur is a loose underdress of plain tan tussur. Instead of an underskirt the bottom is trousers so very wide as to seem a skirt. The vizored hat, oddly crowned, is of the two silks









Lace is taking a high place in the season's fashions, and, indeed, can hardly go higher, unless the hat is higher. The modiste made this hat of black horsehair lace, and in accordance with its drooping beauty sprayed it with moss roses and leaves, and let an iridescent green fly alight in front. A ruche of plaited Nat-tier blue ribbon bands the crown

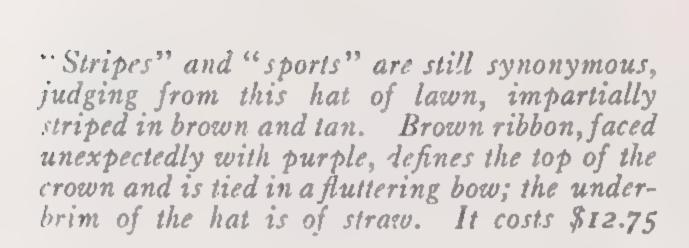
No modiste would be half a modiste who did not make a broad hat in a tall season; and certainly spring would not be early summer without the broad hat. And the satin hat in the upper circle is broad; cockades of marine blue grosgrain go to extremes to prove it. Maise satin is faced with marine blue satin; the wreath is pinkly roses and greenly leaves

Napoleon left his mark upon the world, even, indeed, upon the world of hats. The hat above is black crin, with an outward expression of corded taffeta to accord with its inward grace. A cockade of taffeta and jet trims the hat fittingly, since the "cocarde" was the badge of war, and war was Napoleon's other self. It was made for Mlle. Cécile Sorel beneath it

A fashion of hats this season is to have the hat not merely the hat but the trimming also. Black faille and a facing of beige straw éponge (and great favoritism is shown these woolly straws) share the hat between them, but a jet and pearl ornament has sufficient effrontery to claim a place in the forefront of the hat, backed up only by a black ribbon cockade



As a reward for services rendered, Jersey silk has been promoted from her sweater to her hat. In biscuit color, it forms the sports hat above, with a black hemp under-brim and a band of braided worsted, biscuit and black, knotted loosely and ending in two tassels. Its cost is \$12.50



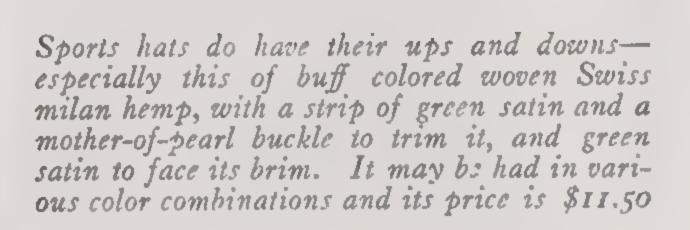


Is it a new "cloche" or the old mushroom, this pink hemp hat? Grosgrain ribbon, also pink, covers the sides of the crown, and narrower ribbon, still pink, is tied in a half-hearted bow.

The cost of this hat is \$7.75



Shirred lavender grosgrain ribbon, neatly coiled, makes the brim; more lavender ribbon, much wider, makes the crown; and still more, knotted, perches high on the left side. It comes in other colors, should one be at odds with lavender, and its price is \$11.50



VOGUE



A hat of one color and that color gray is the one above. It is of gray leghorn, flanged with gray felt, and its unobtrusive band of grosgrain ribbon is fastened at the back with a tailored bow. It costs \$7.75





SPRING IN THE RUSTLING OF SILK

THE BUILDER BUILDING EXAMILEES

THAT ODETTE WOULD HAVE US FOLLOW



CENTRAL PARK AS

THE METROPOLITAN

THEATRE OF ACTION

NEW YORK WINTER

SPORTS OF THE

YOUNGEST SET

Master James Hopkins
Smith, 3rd, is careless whether
the temperature be high or
low, since when skating is
not feasible there, is "skatinetting." This young man's
father has recently sailed for
France to join the French
Red Cross Service

What care he how fair skiing be if it be not fair for him? Given a snowy day and a sturdy shovel, an eager young-ster like Master Montgomery Hare, Jr., may build petrified air castles in Central Park while you wait, or while you do not wait

A pretty panorama to set before the camera are the children's afternoon riding classes in Central Park

Photographs © American Press Association and Underwood & Underwood

Miss Dorothy Iselin,
the daughter of Mr.
C. Oliver Iselin, is
practising the sport
of "slide, slide, keep
on a'slidin"

Mrs. Price Post, "trying out" shoes donated for Belgian and
French relief; the
children are BelgianAmericans

"This is the way the motorists ride—glide along, glide along," says the smile on the face of Master Alfred Wagstaff, 3rd



SNAPPED IN THE SMART

PROCESSION THAT DAILY

CAMERA PASSES THE

At the right is Mrs. John Astor, with friends, entering New York, after two years in England. She has been visiting her son and daughter-in-law, Mr. and Mrs. Vincent Astor, and her daughter, Miss Muriel Astor

Mrs. Frederick F. A. Pearson was snapped as she started on a drag-hunt given by Mr. James Boyd on his estate at Southern Pines, N. G. Before her recent marriage, Mrs. Pearson was Miss Eleanor Bryant

Society at Pinehurst is engaged in drag-hunting, as, below, Mr. F. Bayard Rives, Whip, of New York; Mr. James Boyd, Master of Hounds, and Mr. John Boyd, Whip, both of Harrisburg, booted and mounted, and spurred







Five photographs @ Underwood & Underwood

At the left is Miss Katharine Mrs. Anthony J. Drexel, Jr.;
Dahlgrén doubtless on skating Mr. and Mrs. Drexel were lately bent; she is an ardent skater guests of Lady Decies, in England

Below is a moonlight skating party on the Biltmore ice rink; so eager are the skaters of the season, that after 7 p.m. dinner gowns have almost been superseded by sweaters



Photograph by Paul Thompson

ENontheSTA



O Ira L. HIII

Justine Johnstone who, as one of the prettiest girls in the "Follies," was seen but not heard on Broadway last summer, now appears in a speaking likeness of her former self in "Stop! Look! Listen!"

T is becoming more and more apparent that the American theatre possesses a very valuable asset in the ability of Arthur Hopkins. He is one of the newest and the youngest of our producing managers; yet he has already established a record that makes it safe for us to count upon him always to do something worth the doing, and always to do it well. Mr. Hopkins is endowed with a faculty that the majority of our managers most lamentably lack-the faculty of imagination. He shows this in his choice of plays, and he shows it in his stage-direction. He is not con-

tented to do over again the old, old thing, in the hope that it will bring him money; he seeks, rather, to lead the drama along untrodden paths, questing ever for originality. It was Mr. Hopkins who gave us the great gift of "The Poor Little Rich Girl,"—the most richly imaginative American play of recent years, and one of the most original. It was Mr. Hopkins, also, who discovered the young author of "On Trial" and helped him to achieve a great success with his unconventional experiment of building a melodrama backward. Like every other manager, he has had his failures; but failures may be divided into two classes—those The "New" Stagecraft Ceases to Be New and Is Immediate and Necessary—Old Plays Revive Audiences, and Bandboxes Full of People See the Washington Square Players

By CLAYTON HAMILTON



Photograph by Ira L. Hill As much parrot as cockney was Jenny of "Bunny," a play that was too unsophisticated for New York. Jenny was Eva Le Gallienne, daughter of Richard Le Gallienne



Señorita Tortola Valencia, who is shown here in costume, is called the greatest dance artist of Spain, and is particularly well known in Germany. She is dancing now in Madrid and will appear soon in London

that can not be regretted and those that can—and the failures of Mr. Hopkins have all belonged to the regrettable variety. The least successful of his productions have always given evidence of the informative direction of an imaginative mind. It will be interesting to watch the development of his work in future years; and theatre-goers of intelligence and taste may be heartily advised never to miss a production that is advertised with the caption, "Arthur Hopkins Presents. . . .

### THE DEVIL'S GARDEN

In "The Devil's Garden," the postmaster's wife makes endurable the horsehair furniture by using a few good modern things since there is no escape from the past. It was by thorough psychological calculation that Mr. Robert Jones, whose sketch this is, worked out the settings for one of the best-produced plays of the season

"THE DEVIL'S GARDEN" made no money and was soon withdrawn; but, with the single exception of "The Boomerang," it was better acted and better produced than any other play of this entire season. The simple reason why it failed is that it was not a good play. It was dramatized by Edith Ellis from William B. Maxwell's novel of the same name. Mr. Maxwell's story is very powerful and deeply moving; but it is one of those stories that, for technical reasons, can not possibly be dramatized successfully. The dramatist is hampered by a necessary lapse of ten years between the outset and the

In the last act, Dale, alone

upon the stage, is shown har-

rowed by remorse,-remorse for

the committed crime of murder.

remorse for the uncommitted

but dangerously tempting crime

of lust. The dramatist could

handle this material only by

everting to the discarded tech-

nical expedient of the reflective

soliloquy and to the Elizabethan

subterfuge of the spirit-haunting

ghost. The dead Barradine

intoned at intervals the damning

refrain, "Whose is the black

heart now?" and the distracted

Dale confided his tortures to the

empty air. Finally, the haunted

hero decided to salve his con-

science by committing suicide.

Then a fire providentially broke

out in a near-by orphanage;

and Dale rushed forth, saved the

lives of several imperiled chil-

dren, and then plunged head-

long into the devouring flames.

This last act was artificial and

praised most of all for entrusting

the decoration of the play to the

able and imaginative artist, Mr.

Robert L. Jones. Mr. Jones is

But Mr. Hopkins must be

untrue; and it killed the play.

ending of the narrative, and is hampered even more by the fact that most of the dramatic conflict must be fought out within the mind of the hero, under circumstances which forbid him to confide his thoughts to anybody else. An inner psychologic struggle resulting in the gradual development of character through a long period of years affords the best of all material for an analytic novelist; but it is scarcely an exaggeration to say that it affords a dramatist no adequate material at all. Edith Ellis should therefore not be blamed for her failure to make a good play from the great novel that she had to deal with. The task was—in Björnson's phrase — "beyond our power."

Up to the end of the second act, the dramatization of "The Devil's Garden" was a well-made and coherent play, of arresting interest and extraordinary power. The second curtain fell upon a two-act tragedy which was undeniably successful, and which reached its logical climax when Dale, alone upon the stage,

burned his blood-stained shirt, thus making known to the audience that he had killed Barradine and avenged the wrong done to his wife, Mavis Dale, in her girl-hood. Unfortunately, however, the dramatist was doomed to encounter at this point the two insuperable difficulties that have been already pointed out.

The third act happened ten years after the second; and this lapse of time broke the back of the play. The dramatist was required to treat her third act as if it were a first act, and to devote more than half of it to the exposition of



Photograpa by White

The Washington Square Players present "The Red Cloak,"

a pantomime with astounding lovers yearning, spurning,
burning, and finally learning that all turns out for the best

the young American decorator who achieved a sensational success a year ago by his scenic investiture of Mr. Granville Barker's production of "The Man Who Married a Dumb Wife." But his success in that adventure was comparatively easy; for "The Dumb Wife" was a romantic play and lent itself most readily to romantic decoration—the sort of decoration which casts emphasis upon what may be called the esthetic essence of a scene, instead of casting emphasis on actual details. (Continued on page 118)

"Fair and Warmer," in which Janet Beecher (left) is Laura Bartlett, is a play of temperature and temperament that recalls the success of the author's "Seven Days"

Mrs. Fiske (right) takes full charge of Barnaby Dreary's person, goods, and chattels in "Erstwhile Susan"; for he advertised for a wife, and he got his deserts

foregone events. It is fatal to look backward in the third act of a tragedy; but this defect was imposed upon the playwright by the nature of her material. She had to tell the audience at length that Dale had risen in the world, had become a rich and respected farmer, but had been tortured by the gradual accretion of a mental malady, the nature of which was known only to himself. This second exposition seemed crude in comparison with the quite masterly exposition which had opened the first act. At the climax of this third act, however, there came a sudden scene which was superlatively powerful. A seventeen year old gypsy girl, whom Dale has brought up as his ward, inspired by the terrible, fierce pangs of adolescence, casts herself violently in his arms; and, in an impassioned, lyric moment, he feels his own defences crumbling. It would be so simple and so natural to love this wild thing of the woods, and thereby to grow young again. . . .

But his success in that adventure was comparatively easy; for "The Dumb Wife" was a romantic play and lent itself most readily to romantic decoration—the sort of decoration which casts emphasis upon what may be called the esthetic essence of a scene, instead of casting emphasis on actual details. (Continued on page 118)

In "Mayourneen," the golden period of Charles II was seized upon as a setting for Lily Elsie's return to the London stage. Miss Elsie was gowned by Lucile

© Ira L. HIII

In "Katinka," which proves that musical comedy can be musical at no sacrifice of comedy, Adele

Rowland, alias Mrs. Helen Hopper, sings the songs



Little Miss Gabrielle Ray, above, is greater in London fame than she is in stature, and as great in London popularity (note the flowers!) as in beauty—and that though she is the beauty of "Betty," at Daly's

FOUR LONDON ACTRESSES TAKEN

BETWEEN THE ACTS SHOW WHY

LONDON IS SO TAKEN WITH THEM

Mlle. Gina Palerme, below, is one of the little group of Paris actresses who have made London their second love, and are faithful to it. She has been playing in "Bric-à-Brac" at the Palace Theats.



Miss Winifred Barnes, left, is "Betty," at Daly's, and entr' actes she toils for Tommy—assisted by cat-and-hall upholstery.

Miss Doris Keane, above, has captured London in "Romance." For Russia's Day, before Queen Alexandra, she gave the third act

Photograph

O Underwood

& Underwood



## THE

## RENCH

## ) F

## I T



Black taffeta, with stripes of bright beads at each end and a rainbow tassel affected Paris curiously in many unimportant ways. The great difficulties have been surmounted, as they always are, but there are many little inconveniences which are submitted to because they are so comparatively trifling.

For instance, notepaper of any desirable color or size is very hard to find, and is expensive when discovered. Prosaic but useful little things like rubber bands have disappeared from the shops. Certain tissues, certain laces, have vanished. But of what importance is it? Other fabrics, other laces are employed instead.

Leather bags, purses, and other small objects of leather are becoming more and more rare—but what matter? The bags and purses of silk, beads,

and velvet which have replaced them are much prettier than the familiar leather articles, if not so durable; and the variety is infinitely greater.

SORTS AND CONDITIONS OF BAGS

All the great houses are now making these charming new bags-Lanvin, Premet, Paquin, and the others; and modistes like Lucie Hamar and Odette, as well as any number of small shops and workrooms, are making them also. Some of these bags are the most exquisite trifles imaginable, especially those of faille decorated with beads. Mme. Hamar makes the pretty bag of beads in two shades of blue which is shown at the lower right. It has a blue and white cameo inset. Odette indulges her fancy in plaids and stripes, and also makes bead bags—five are shown here—of much character in color. Premet prefers the bag of silk, bead-trimmed, and Lanvin supplies a bag to harmonize with any particular frock. Indeed, there are all sorts and conThings That None of Us Need, Yet All of Us Must Have, Things That Float and Things That Flirt, and Things That Do Nothing at All—These Are the Things That Cry "Paris!"





A blue bead bag, as French as it can be, considering its Scotch plaid in white and red beads—"Vive les Alliés!"

No upstart affair, this, but a bag of genuine age, centered with blue beads and wreathed about with bead flowers

An airy nothing of cream lace, with gold flowers and bright blue stic s, with a frill dripping from it—a fan, if you please!

A bag of to-day is this blue bead one, from its novel blue shape to its blue taffeta lining. All these bags, save the one opposite and the opera bag, are from Odette Of dark blue and Wedgwood blue beads is the bag shown at the right, with a Wedgwood blue cameo set in a circle of dark beads on the side:

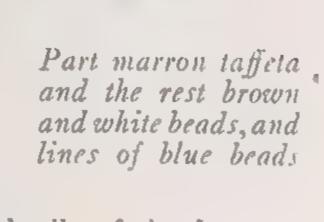
from Lucie Hamar

ditions of bags—bags of quaint striped silks, old embroideries, and figured stuffs, bags weighted with bead tassels and tightened with draw-strings of silk cord—all lovely and expensive.

BITS OF LACQUERED WOOD

New fans are built with sticks of lacquered wood. Lace, spangled tulle, taffeta, or painted paper is used for these fans, which are sometimes eccentric in shape. To the left on this page is a smart new fan made of ruffled light blue taffeta, to match the bodice of the evening frock.

Lacquered wood, in small bits here and there, is an effective novelty. Bright red, black, brilliant blue, green, and yellow are employed, as well as gray. Parasol sticks in gay lacquer are very



decorative. A new umbrella of the Japanese persuasion, sketched second from the bottom on page 67, only very recently has made its appearance. Green silk forms the top, and the lining is a brilliant red, figured with blue. A green silk strap for the wrist swings from the black lacquered stick. This parasol is oddly widened on one side.

TWIXT HAT AND HEAVEN

Another parasol, sketched at the bottom of page 67, is plaited like a fan and laced through with a ribbon, like the fans of carved sandalwood we played with as children. When the parasol is furled, the ribbon with its depending ring may be pulled taut; this shirrs the parasol quaintly. This model is of green silk with a red lacquered handle.

Mme. Moulin is making parasols—some round, some square. Like the model at the left in the middle of page 67, some of the very latest Moulin models have eight ribs, disposed in four





groups of two each, while some show as many as ten ribs. This parasol is of yellow satin covered with yellow tulle and embroidered in black violets. The border is orange tulle and the stick violet bois des Iles. All the Moulin parasols are about sixty centimeters in diameter; the sticks are one and one-tenth meters long and usually of colored or lacquered wood.

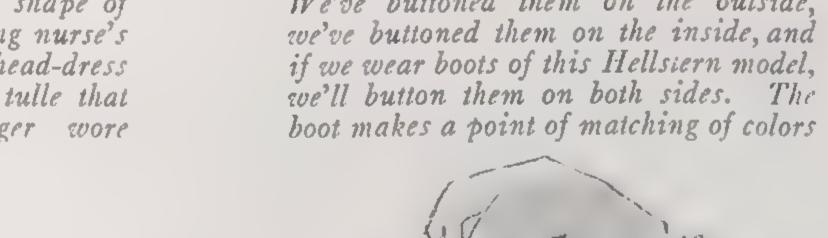
Bois des Iles is used for the most expensive parasol handles, and érable, or maplewood, is also smart. Lace, chiffon, tulle, and embroidery, as in the three Moulin models at the top of the following page, go to the making of many of these new parasols, and flounces of the finest Valenciennes lace appear on some models. Malines, Bruges, and Brussels laces all expensive now-hold the place of honor.

Rodier's new spring stuffs and Gaillot-Guinot's ribbons are lavishly employed in the making of the new parasols, some of which are made entirely of ribbon. One of these ribbon models is a small and round parasol with a very long stick.

#### THE RIBBONS OF THE MODE

Not only are parasols made of ribbons this spring, but hats are trimmed with ribbons, and not only are hats trimmed with ribbons with flowing ends picturesquely knotted under rounded chins—and almost anywhere else-but collars, belts, and odd knots, all of ribbon, decorate many of the daintiest spring frocks. Marie Louise in the Boulevard Malesherbes is showing the dainty tiny ruche of plaited rose satin ribbon sketched on page 26. It is mounted on a straight band of rose satin scarcely an inch wide, and two falling ends disappear in front under the tulle of the corsage. This ruche is very







"Niniche," one calls one's coiffure when it's piled high in back, and tiny black velvet ribbons flutter from it

dainty with an airy little Louis Seize hat, which is also trimmed with ruches of pink plaited ribbon.

Fluffy ruches of taffeta ribbon are worn with thin summer frocks that boast no collars of their own. Ribbon bracelets-bits of color effectively placed are also one of the pretty fads garden-party frocks affect; these will be worn in America. Naturally everything created in Paris at present is, in reality, created for the Americas, for in the warring countries the frivolities of dress occupy but a subordinate place.

In addition to ribbons on hats, there are, of course, flowers. In one case the trailing end of a ribbon falling from a severe but fetching little hat of straw is weighted with a cluster of small brilliant porcelain flowers; yes, porcelain! And also a small plaque of porcelain flowers forms an ornament for a smart belt of velvet ribbon to be worn with a muslin gown.

#### AS TO HEAD-DRESSES

The Russian ballet, which was the climax of the early theatrical season in Paris, brought out a new headdress which is unique in that it is a distinct product of the war. Now that the most important productions at the theatres are presented in the afternoon, owing to the darkened condition of the city at night, the question of head-gear has become a problem—a problem happily solved by no less distinguished a house than Reboux of the rue de la Paix.

Reboux has designed a head-dress which is the happiest embodiment of the happy medium ever devised. This is a sort of turban of tulle and velvet or tulle and jet, closefitting,—at once compact in form and delicate in texture, - inexpressibly chic, and destined to have an



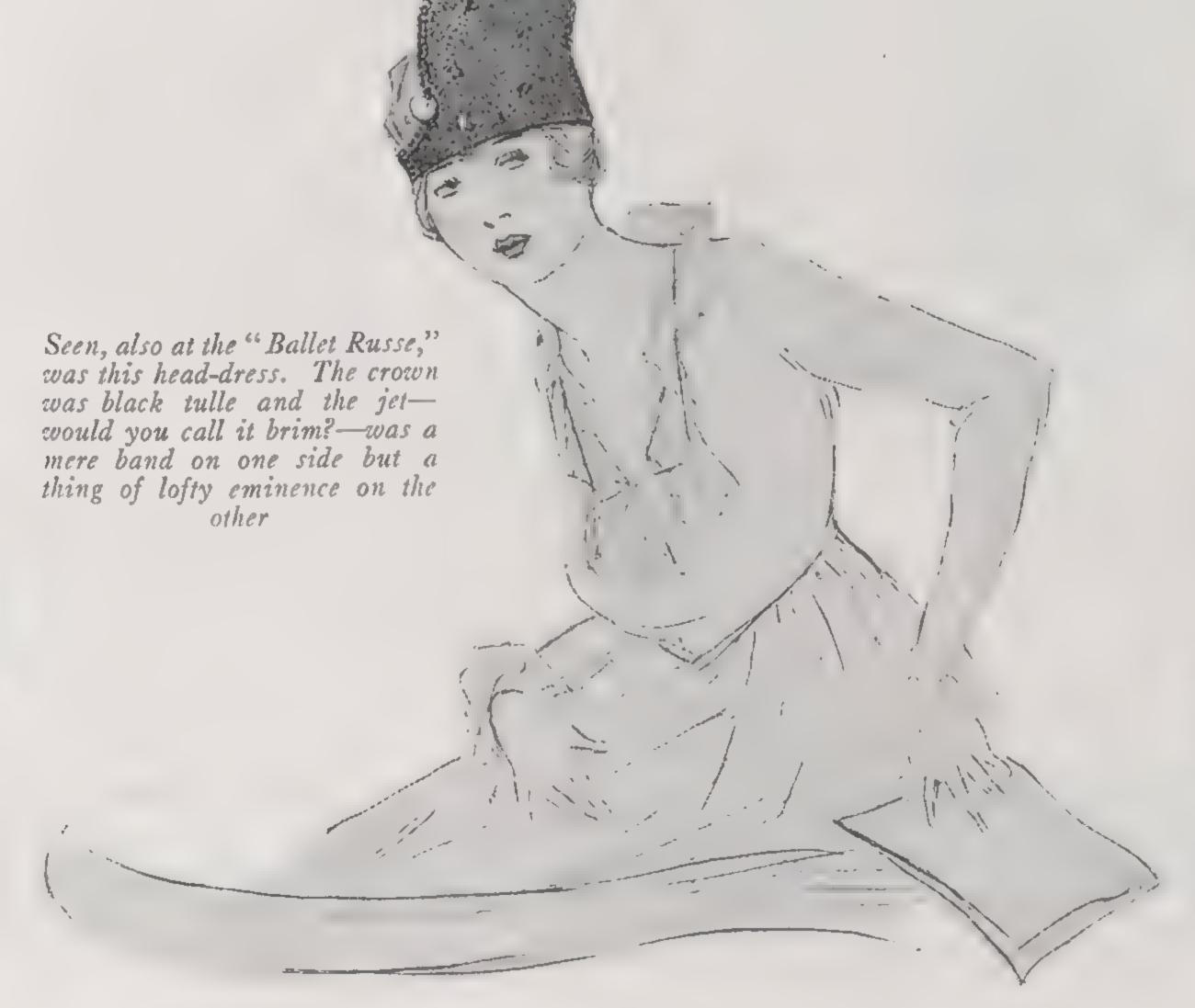
"1860" dates his coiffure

and names it, and its most

important reason for being

is a rose between two curls

She hasn't taken the veil, neither is she a lady of the orient. She's as Parisian as she can be, and she wore this jet tiara, holding flowing lengths of black tulle, at the "Ballet Russe"



new war helmet



The very newest possible way a lace veil can be draped is this,—and every time one wears this Louis Seize hat, it means one must wear the veil, too, for they are irrevocably joined

enormous success. In one version of the new head-dress, a bandeau of jet crosses the brow as shown at the lower left of page 66. The jet band confines a veil of tulle which covers the top of the head and falls down over the shoulders. There is a suggestion of mourning about this head-dress which is, for all that, full of charm. Another smart tulle head-dress had a jet bandeau, higher on one side than on the other, like a turban, as shown at the bottom of page 66, and a pearl hat-pin thrust through the side.

#### COIFFURES 1916

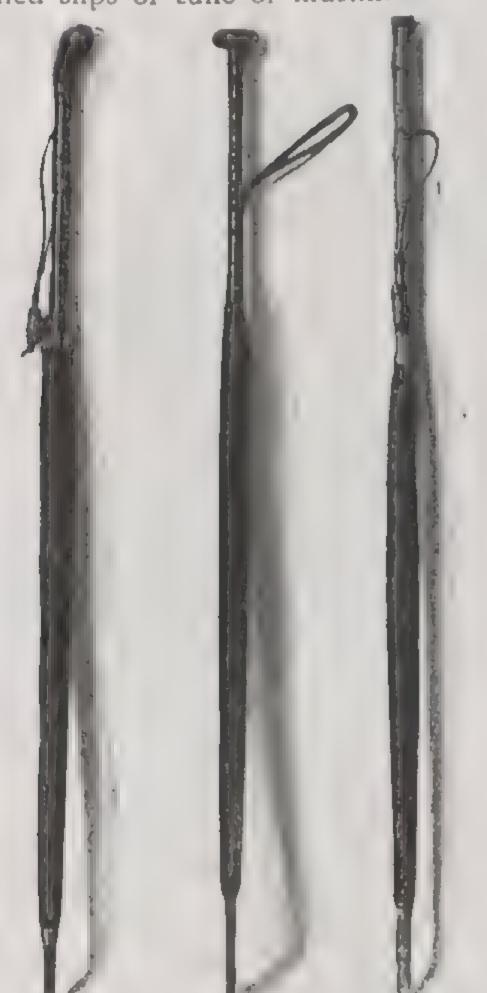
Another head-dress, which was worn by Mme. Boulanger, was formed of a rectangular piece of copper colored velvet, which was placed across the brow, low over the eyes, as shown in the two sketches at the top of page 66; the top of the turban was of draped brown tulle. There is just a hint of things Russian about these head-dresses.

A new mask, made of the time-honored black velvet, is made more mysterious, and rather sinister, by a tiny border of brilliants all about. A shred of a lace flounce falls over the face, and this lace is also spattered with brilliants. Worn with a black satin domino collared with velvet, this mask is weirdly effective.

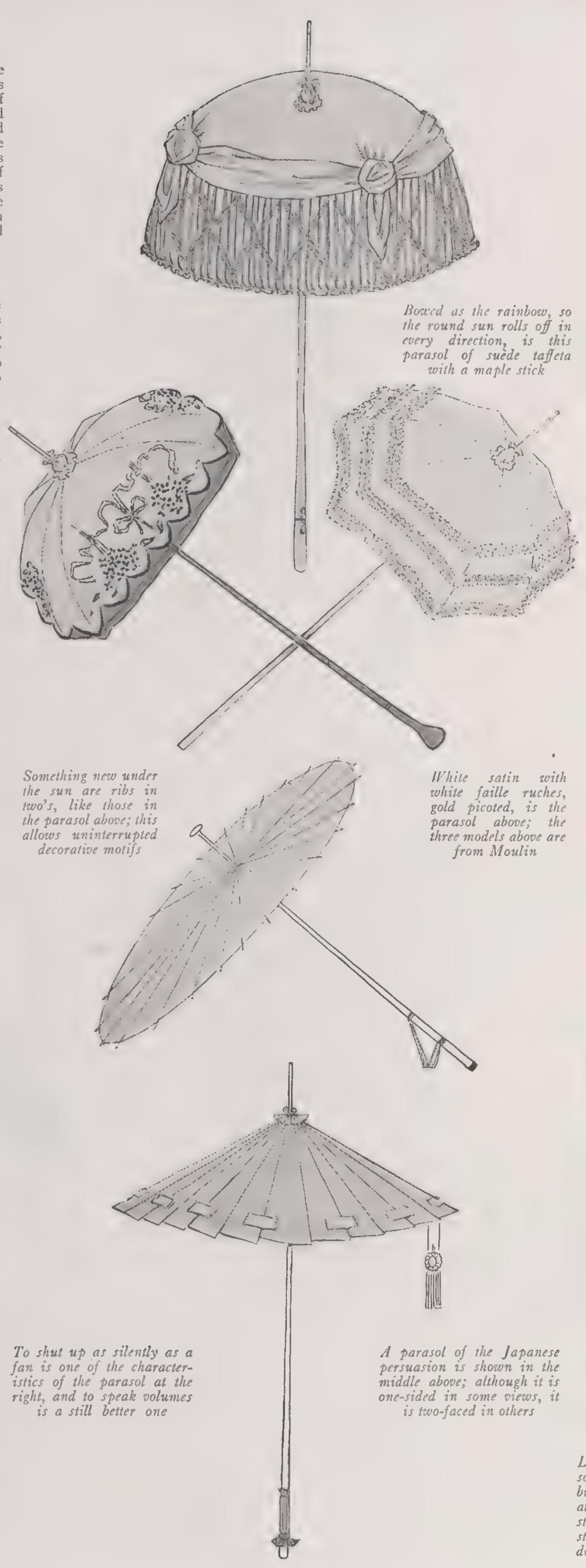
As to the coiffures under the new head-dresses and hats, for the moment, the coiffure held by the comb of carved shell has vanished. Instead, we have the new Niniche coiffure with its little knot of velvet ribbon, or its rose, as shown in the sketches in the middle on page 66. This coiffure is especially good with the Niniche hats, a number of which are shown in this magazine.

New veils are of tulle embroidered with thread or tiny cords in a rather wandering pattern. They are very sheer, usually voluminous, and more or less floating. A unique veil arrangement is shown at the lower right on page 66. Black is smart, but many of the new veils are in castor, which is almost always becom-

Enterprising little dressmakers are making for a special price, a plain square-cut sleeveless bodice of taffeta, buttoned up the front with small round taffeta buttons. To this is attached puffed panniers which are draped on the hips and are cut to fall in two wide "sashends" in the back. This separate overdress may be worn over several different ruffled slips of tulle or muslin. A simi-



Umbrella variety is a matter of handles. That, left, has a handle of whampoa root with leather "dragonne" and cap; on that in middle, the long handle is covered with leather decorated with braided leather collars and leather loop; that at the right has a wanghee, bamboo, stick and tips to match



lar arrangement of lace is also made, brightened by little knots of flowers and ribbon. Even the bathing costumes of the new season acknowledge that panniers are important; in many bathing suits, over a simple one-piece "blouse-and-knickers," there is a separate gaily striped skirt—a mere belted ruffle—of awning cloth or silk, with turban to match.

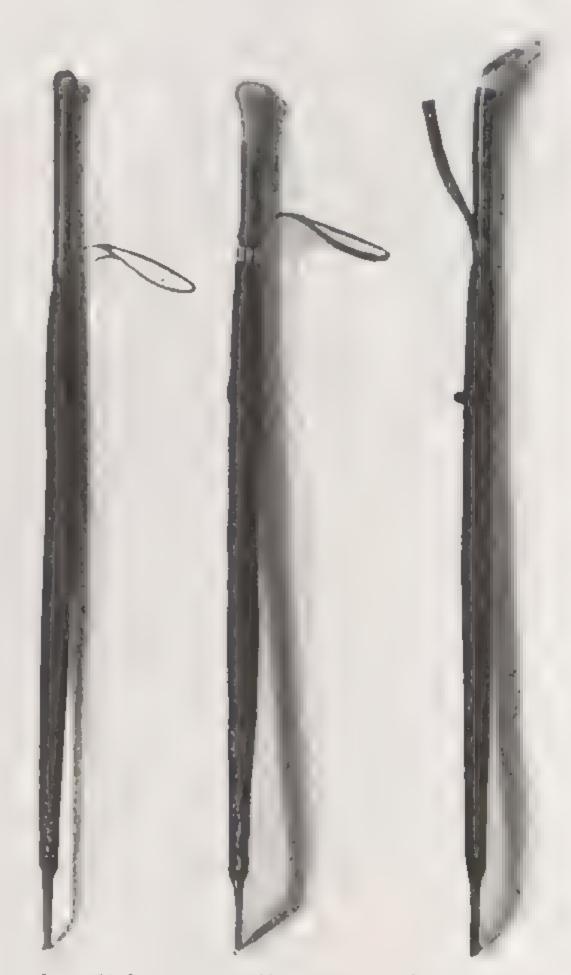
This fad for puffiness, which evokes even "set-on" panniers, recalls the period of the eighteenth century when hoopskirts developed into paniers. At first the hoop-skirt, which was generously bowed out all around, was called a criarde, and then, as it approached basket shape, a panier. To coax it to enlarge woman's sphere in every direction, fashion of its day was wont to use whalebone or supple wood. So the pannier lived and thrived in single blessedness until 1750, when it was divided into two parts, and called panniers; and though thereafter it was plural in name, it was more singular in appearance than ever.

#### HAIL THE CONQUERING PANNIER COMES

At the time of Marie Antoinette, the panniers were made so that they could be folded over the arms, and it was no longer impossible to enter a carriage or pass through a narrow door. Upon this compromise downfall followed, and at the end of the Louis XVI reign the pannier gradually flattened at the hips and all the whaleboning was concentrated at the back of the skirt. The French revolution entirely abolished the pannier, and throughout the periods of the Directoire and the Empire, the straight classic line so dear to Josephine and the artists of those periods, was universally worn by the court and the people. But with the return of the emigres, the customs and manners of the old régime were revived; skirts became fuller and began to stiffen, and finally, in 1850, the pannier reappeared in a new reincarnation, and under the new name of the "crinoline." The whalebone of the 1750 pannier was replaced by circles of steel, and the "petticoat of steel" reigned for nearly twenty years; it needed another revolution to abolish it again.

After a history of tenacious reappearance such as this, what wonder that panniers are again upon us; and when panniers are being worn on separate bodices, who can say that they have not attained the right to be called a real feature of fashion?

A. S.



Leathe: "dragonnes," patterned after the soldier's sword-knot, have all of these umbrellas, but they differ as to sticks. On that at left, an amethyst top caps the malacca stick; in the middle, a shorter malacca stick ends in carved ivory; the last ends in a dog's head. Six umbrellas from Wilson's



It was one of Alphonsine's inspirations, this one of making a black straw hat frugal as to brim and lavish as to crown, and then letting a veritable Niagara of gray plumes cascade over it

As the brim is bent, the hat's inclined—especially the Alphonsine hat in the oval above. It is black straw, with black faille folded around the crown and a huge faille rosette at the back

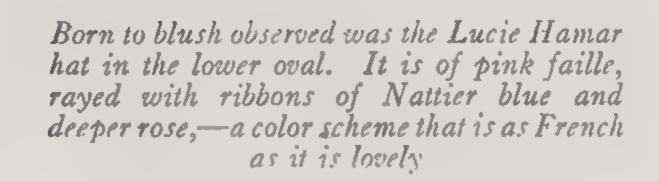


LUCIE HAMAR AND ALPHONSINE SPEAK OF SPRING,

SILK, RIBBON, AND STRAW, ALL IN ONE BREATH

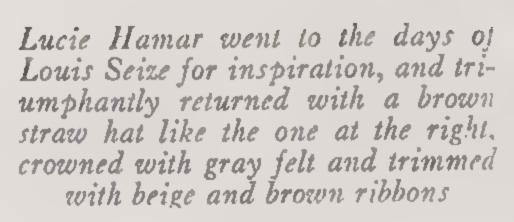


Alphonsine made a small round hat of dark gray straw, topped it with a gray taffeta frill higher than itself, and just when one least expected it, faced the brim with strawberry colored velvet





Alphonsine drew the black straw brim as close as possible about the black taffeta crown of the hat on the left. This brim soars high at the left side, and two pearl pins proudly call themselves its trimming







Dark green straw, glazed till it glistens, makes this Carlier toque, and four sharply pointed green wings, one pair up and one pair down, trim it. The boundary-lines are slim strips of dark green velvet

"The higher, the newer," says Fashion.

"Just as you say," agrees Carlier, and by way of keeping the agreement, heaps pink roses and green leaves to the nth degree on a long-suffering black straw hat

Every now and then, on a low broad hat of coarse blue straw, Marcelle Demay puts a knot of sharp blue leaves and, in the heart of each knot, a spiky four-petaled flower of narrow pale rose ribbon



CARLIER AND MARCELLE DEMAY CONTRIB-

UTE TO THE JAGGED SKY-LINE OF SPRING





This Carlier copy of the new French helmets might have come from Olympus, instead of the trenches. It is white—suède, with a strap held by gold buttons, and wings springing joyously from the top

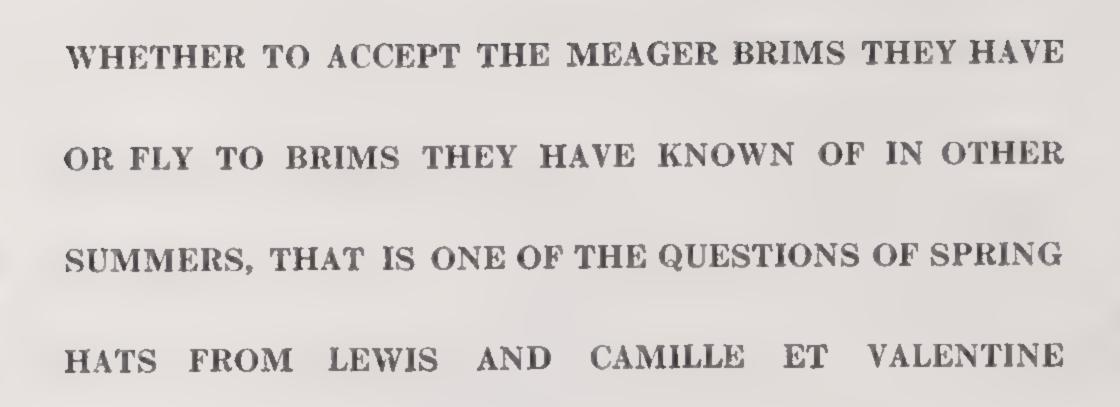
In the middle below is a Carlier hat of black straw, which rises to heights scarcely to be expected of one so small; and as a climax it is circled with black taffeta and topped with a dizzy swirl of Saxe blue feathers

To a low crown of blue straw, Marcelle Demay adds a broad, broad brim of blue tulle; then she ties a rose ribbon around the result and trims it with roses vacillating between tawny and rose pink



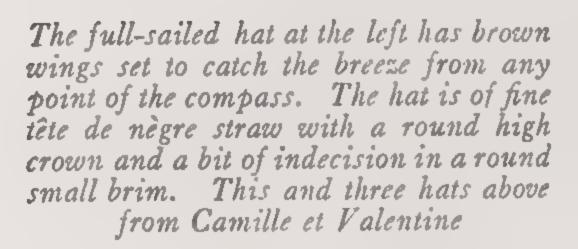


A big brave cockade of black plumes wears a medium-sized boutonnière of thin green crêpe leaves with a round mother-of-pearl center. The hat which is the excuse for the cockade and the smaller of the two is dark green straw and is shaped high and round, like a drum-major's cap





The big hat—big by comparison—of mauve and rose taffeta above has an engagement with the first warm spring day, and the engagement ring it wears is a ring of small camelias. A great deal of the convincingness of the model lies in the fringe of its argument

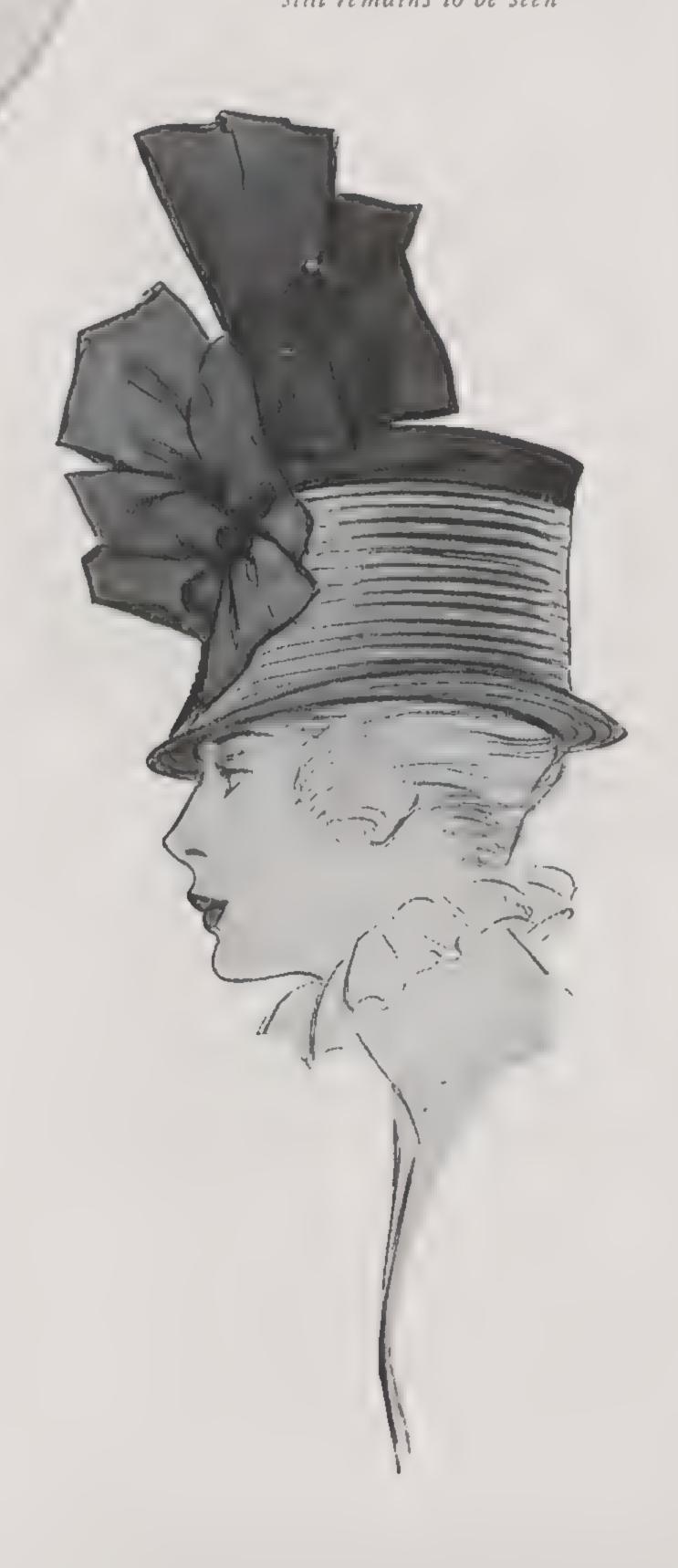


Dark green billows of faille ribbon splash high above the crown of the Lewis hat sketched at the right. The hat is dark green too, a mottled, rough, glazed straw, and in shape it is a hybrid, half-way between a man's formal silk hat and a woman's formal riding hat



The modiste began a green straw hat with a whirligig bow of green velvet ribbon and trimmed it off with ruddy apples and green leaves.

If hether the little bit of a brim is a memory of real brims of yore, or is the embryo of a real brim to come, still remains to be seen







Odette made an affair of pink and gray crin imposing as to crown but with no brim to speak of, encircled it with pink roses, and proved that a line of buds was the shortest distance between two points of white flowers



THE GREATEST OF THESE ARE THEIR CREATIONS



A hat of blue failte with Nattier blue flowers placed petal to petal all the way around it has found the happy medium between the absurdly high and the conspicuously low, the too large and the grotesquely small



The hat above has a decided slant toward the Watteau style with a leaning to the fashion for black, and a bent for a tiny plume. It is of taffeta, all black, ruche, plume, and tassel. Lewis made it, and the inclination of the Parisienne is strongly toward wearing it. This and hat at upper right imported by Miss Clyne

The costume at the right is an ardent patriot in marine blue serge jersey and soldier red vicuña cloth. It is an ensemble as smart as jersey cloth is this season, as French as Arnold, as daring as the Parisienne; she shows how daring by flirting her short peplum to give a mad glimpse of its brilliant red facing

The frock at the left is of black taffeta and light blue ribbons; it is by virtue of its light blue ribbons that it is like no frock that ever was before. So simple a medium, so clever an effect, why was it that it was never thought of before?





The flaring coat of this blue serge suit is trimmed with white serge. The rose colored hemp turban has its top covered with flat flowers of the same deep rose red shade. Suit, \$49.50; hat, \$12.50

This three-piece costume of midnight blue taffeta and navy blue Georgette crêpe bears every hall-mark of spring. Its dress is shown on the opposite page. Costume, \$75: straw and silk hat, \$10

A suit of black and white checked velours de laine is fitted and flared, triply belted and piped with white kid. The successfully simple silk hat comes in all colors. Suit, \$49.50; hat, \$8.50



A new stitch-embroidery in blue and silver finishes this frock of black charmeuse, vested and cuffed with chamois colored doeskin. The hat is milan straw and beads. Dress, \$40; hat, \$12.50

## S E E N

THE first few spring suits which have appeared, while they are in no way startlingly different from those of the recent season, show details which are undoubtedly new

and indicative of the coming mode. The suit illustrated at the top of this page, the second from the right, is made of a light-weight black velours de laine, checked with white. The coat fits in decidedly to the waist-line and flares just as decidedly below it. This flare is very carefully handled, so that it appears only on the sides. The bias bands of the black and white checked material, which form a belt in back and trim the collar and cuffs, are piped with a cording of white kid, and white kid also forms the revers on the front of the coat. This use of kid as trimming is a new feature this season doubtless arising from the winter popularity of leather coats—and it extends to hats as well as to coats. In the skirt, which has groups of plaits at each side, the plaits are not pressed down as one might expect. On the contrary, they flare softly from just below the hips, to which point they are stitched down. The buttons are black with rims of white.

SUITS SHOW THE COMING FASHIONS

Worn with this checked suit is one of the new hats which have been very much in favor in Paris for some time. Made of a soft silk—in pleasing colors as well as in white—this hat is uncompromisingly plain, and its only trimming is a grosgrain band around the crown, finished with a double bow in the front. Hats of this type depend for their success almost entirely on the manner in which they are put on. In the hand, they are most uninteresting, and they may be equally so on

Spring Looks In at the Shops and Leaves as

Reminders of Her Visit, Suits, Frocks, Hats, and Accessories Which Whisper of a Coming Mode



the head if they are not worn at a smart angle—pulled well down on the head, or perfectly straight and rather high up on the head, as suits their individual wearer. They are what the Frenchwoman calls excellent veil hats, and they are particularly suited for wear with the severely

tailored type of suit.

The suit illustrated at the upper left on this page is of a more youthful type than the checked suit. It has a decidedly flaring coat, which hangs from the shoulders. The material is a dark blue men's wear serge with trimming of white serge at cuffs and collar, and white cupshaped buttons of bone fasten it. When the collar is open, it shows a deep facing of the white serge. The seams are accentuated by straight stitched bands of blue serge. In this suit, also, the box plaits are entirely without pressing of any kind, and are stitched only at the top. This coat is suitable for wear with skirts of white serge. In fact, it was in this way that the model was originally shown, but the model was later developed into a suit of dark blue for more practical use.

A close-fitting low turban of hemp in a deep rose shade, with the top entirely covered by flat little roses of matching rose color, is shown with this blue suit.

YET REMAINS THE THREE-PIECE SUIT

From all indications, it would seem that three-piece suits are to continue in honor throughout the spring. This is probably for the reason that costumes in a combination of materials are so much in vogue and that combined materials lend themselves so well to three-piece costumes. At the top of this page, the second from the left, is shown a model in midnight blue taffeta very prettily combined with

edge and with a straw orna-

ment in front for trimming,

makes up the chic hat worn

with this charmeuse dress.

The hat is prettiest in dark

colors, such as navy blue and

black, with the center of

the straw ornament of beige

beads.

Georgette crêpe of navy blue. It has any number of new features—the deep cuffs with quaint shirrings held in by bands of the taffeta, the shirrings which give the desired fulness below the tight little waistline, and the darts which give the body of the coat a decided fit,—all marks of little dress without the coat is shown at the bottom of this page, the second from the right. This trock combines the two blue materials delightfully, and has yoke, collar, and sleeves of Georgette crêpe of American beauty shade. The dress may be used later in the season without its coat.

charmeuse, and the vest-front and the unusually pretty deep cuffs are of chamois colored doeskin. They, like the dress, are trimmed with a very attractive new ing of this type plays a very important part in the ornamenting of both suits and dresses for spring. It is very appropriate for a simple dress of this sort, for its combination of simplicity and a gay note of color makes it eminently suitable. The square neck-line is very smart this season, and while it is often a more trying line than the V neck, it is, for those

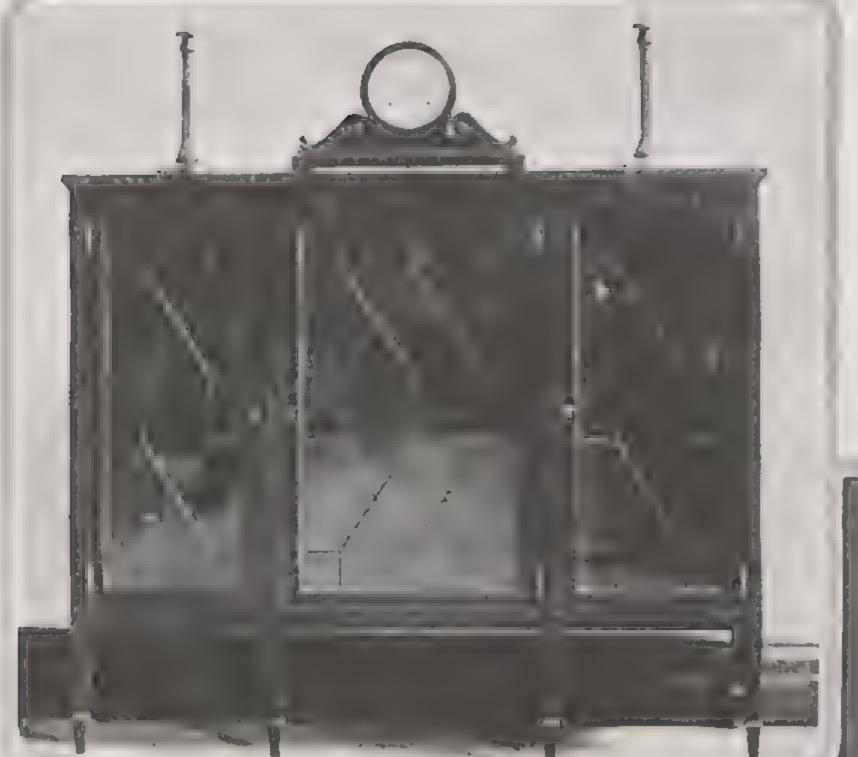
Stitching plays an equally important part in the onethe spring of 1916. The piece dress shown at the lower left on this page. This is a combination of very dark brown taffeta with dark blue stitching and with blue satin, which forms the inserts at each, side of the bodice and skirt,a deep vestee in the front, and a long insert at the back. Blue satin is also used for the deep cuffs, which are Midnight blue liséré smartly new, and for the straw trimmed with a concollar with plaited edge. The trasting shade of poult-dedress is made in one piece soie makes the very pretty and is held in around the hat shown with this costume. It has waist by a narrow brown taffeta belt. A chemisette of white an unusually effective brim-line. batiste chemisette Bone buttons and corresponding buttonsatin opens to show One of the very smartest of the oneof the shade of raspholes trim both front and back and edge steel buttons on its piece dresses shown thus far for spring is berry ice; the opposite sides of all openings. \$4.25; inset of white Georgette illustrated at the upper right on the butterfly-edged straw Put together entirely with hemstitching opposite page. It is a high luster black crêpe; \$6.50 sailor; \$16.50 and with every free edge picot-finished, the little frock at the lower right corner on this page is delightfully soft and fluffy. It is one of the most charming and simple At the right, a frock In the middle above, a models of the season and is made of rose of Georg-tle crêpe and stitching, which consists of tiny perpendiccollar of white-edged colored Georgette crêpe, tucked on both Georgette satin in ular lines of royal blue wool with horizonskirt and bodice. The second deep tuck taffeta ribbon, black raspberry or white, tal dashes of silver underneath. Stitchor blue, frilled with in the blouse gives the effect of a little over silver, \$29.50 white net; \$4.95 jacket. In both skirt and waist are inset deep pointed sections of white chiffon tucked horizontally and ending in rosettes of rose colored ribbon. The girdle (Continued on page 88) Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for ou without extra charge. Address Vogue Shopping who can wear it, very attractive. Milan straw, with a wax-like braid Service, 443 Fourth Ave., New York City.

Really all in one piece, though superficially belted, is a dress of dark brown taffeta stitched again and again with blue, and having collar, cuffs, and up-and-down insets of blue satin; \$29.50

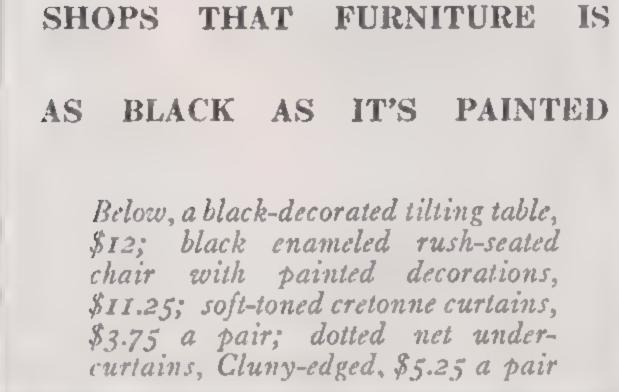
Unusual both in style and in combination of materials is this dress of tucked Georgette crêpe alternating with lengths of broad moire ribbon. It may be in many shades, including graphite; \$29.50

This is the dress part of the blue taffeta and Georgette crêpe three-piece suit shown on the opposite page, second from the left. Its collar, yoke, and sleeves are of American beauty Georgette crêpe

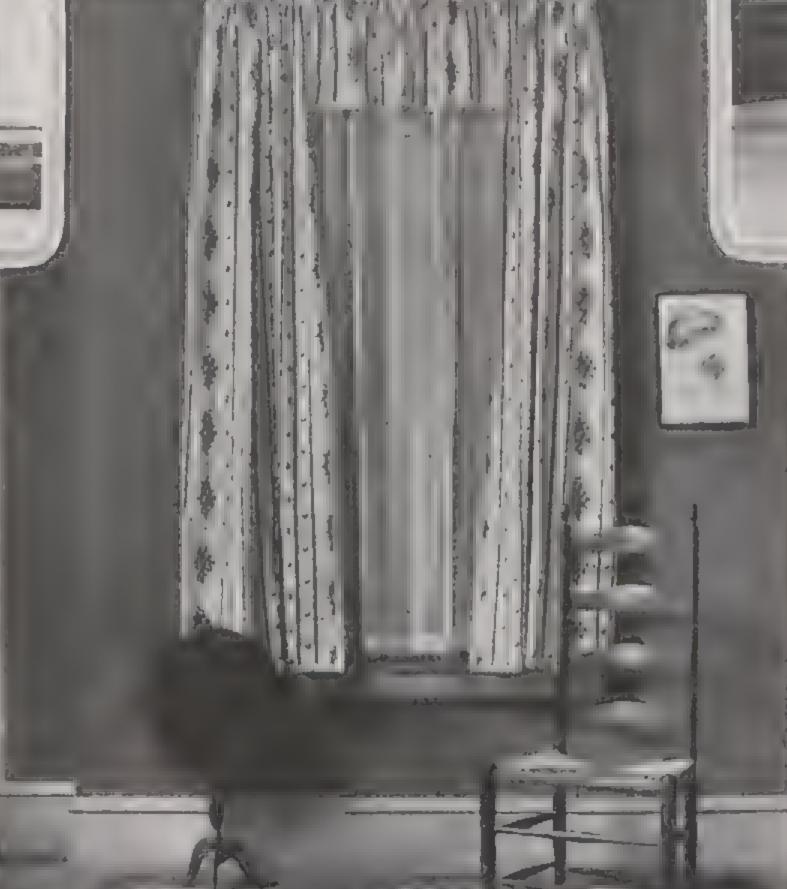
A fluffy, feminine frock of rose Georgette crêpe is put together entirely with hemstitching, and every available edge is picot-edged. A dark blue and a purple ribbon accent the rose girdle: \$32.50



A really accommodating bookcase of brownfinished mahogany, called "English mahogany,"
has painted flowers in dull colors beneath the
finish, and two adjustable shelves in each of its
three compartments; \$65



THERE ARE RUMORS IN THE



A mahogany sewing-table is finished in soft brown and painted with flowers like the book-case opposite; \$22.50. A maple chair, rush-seated, is enameled in black, with painted decorations; \$10.75



Part of a nine-piece bedroom set is this dressing-table, with design in greens, blues, and reds painted on black; \$38.50



In a black lacquered Chinese Chippendale bedroom set is the dressing-table above. It is of mahogany, with raised lacquer, and the doors open to show three mirrors. The set has eight pieces; \$750



Found in the February sales is the particularly good mahogany bed above, its four posts topped with carved pineapples, colonial style; 3 feet 3 inches or 4 feet 6 inches wide; \$43

In the two colonial reproductions at the left, the mahogany table has one leaf that assumes any position, and the swivel top that turns; \$29. The chair is mahogany, of the Windsor type; \$17

At the right is a desk, and chair of unusual design and workmanship, lacquered black with a pattern of dull gold upon it; desk, \$57.50; char, \$33.50. The silver and copper desk set is \$68; quill pen and holder is \$1.50





A Jacobean dining set, of American walnut, has a six-foot buffet with doors opening to show compartments and drawers; \$95. The straight chairs are \$11.50, the armchairs, \$16.50. Separate from the set is the hanging mirror, mahogany in antique finish; 45 by 28 in., \$25

## THE OPEN SEASON FOR FURNITURE

OST of the larger department stores, as well as a great many furniture specialty houses, are in the habit of offering in the month of February particularly good values in furniture. The furniture described in this article varies all the way from the most elaborate and costly pieces to simple designs suitable for the most unpretentious bungalow or camp. A few of the most interesting values that will be shown in February of this year, together with some of the newest fabrics, cretonnes, and hanging linens, are illustrated in this article.

#### OF LACOUERED FURNITURE

The continued vogue for lacquered furniture has made it a very prominent feature in one shop, which is showing the lacquered desk and chair illustrated at the lower right corner of the opposite page. The workmanship of both pieces is of the very finest; the lacquer, black with a raised pattern of dull gold, is excellently done. The desk has a drop-leaf in front, and a drawer at each end.

This same shop is showing an unusually attractive eight-piece black lacquered bedroom suite, in Chinese Chippendale style, the dressing-table of which is illustrated in the middle at the left on the opposite page. The work is genuine raised lacquer on solid mahogany. This unusual dressing-table shown opens its doors to show three mirrors, one on the inside of each door and one which hangs suspended in the central panel. At each side of this central mirror is a small suite, a "bachelor cabinet" takes the place of a chiffonier. The twin beds have rather low backs and low footboards, all beautifully decorated. To complete the set there is a night-table, much like a little cabinet, a bureau, a wide, comfortable bench for the dressing-table, and a chair.

Also decorated black on mahogany with a raised design in color is the tilting teatable shown by the window illustrated in the upper middle of the opposite page. This

Just As January Stands for White Sales, So Does February Mean Sales of Furniture



side of this central mirror is a small drawer for toilet accessories. In this room. In fact, discretion in the use of lacsuite, a "bachelor cabinet" takes the place of a chiffonier. The twin beds have rather low backs and low footboards, all beautifully decorated. To complete the room is the kind of table that is attractive in any is the kind of table that is attractive in any quered furniture is the better part of valor, for it is only in the occasional large room very carefully handled that a considerable number of pieces of lacquer may be used.

Shown in this same illustration is another excellent colonial reproduction—a slat-back, rush-seated chair. It, too, is black, enameled, with scenic decorations painted on the slats. This is but one of a number of chairs of a similar type. The cretonne curtain pattern is copied from a

very expensive English linen. The bouquets of flowers are in soft colorings in which pink, blue, yellow, or gold predominates. They are 2½ yards long. 36 yards wide. The dotted net inside curtains may be either white or écru, are 40 inches wide, 2½ yards long, and have an imitation Cluny edge. Both these sets of curtains are sold as illustrated.

One of the most interesting tendencies that has lately shown itself in American furniture is the walnut-finished, so-called "English mahogany," decorated with soft dark-toned flowers underneath the top finish. This method of painting on wood is, of course, a revival, and an interesting revival; one surprisingly well done for the prices at which the furniture is offered.

THE OLD "ENGLISH MAHOGANY"

At the upper right of the opposite page there is a very useful little sewing-table of solid mahogany showing this painted flower decoration just referred to. It is finished in a soft brown shade, and measures 16 by 291/2 inches when opened. Beside it is another black-enameled, rushseated chair with hand-painted decoration. It is enameled on maple, and the seat measures 151/2 by 18 inches. The solid mahogany bookcase at the upper left corner of the opposite page matches the sewingtable. It is 48 inches high, 56 inches wide, and 131/2 inches deep, and has two adjustable shelves in each of the three separate compartments.

There is no doubt that painted furniture has come to stay. A very lovely example of painted furniture is the dressing-table at the middle on the right of the opposite page. This dressing-table belongs to a nine-piece bedroom suite which is decorated in a very unusual manner in soft blues, greens, and reds, colors most effective against the black background. The other pieces of this set are especially priced; the four-poster beds, each 3 feet 3 inches wide, are \$32.75 each, the bureau is \$56.50, the chiffonier \$53, the night-table \$13.50, the chair \$5.75, the rocker \$6.75, and the small table \$13.50. This same suite comes in gray enamel with black decoration, or in cream enamel with pink and blue decoration.

Excellent reproductions, all in mahogany, are the bed on the opposite page, the table and Windsor chair below it, and the spinet desk on this page. Shown above are American walnut pieces of a Jacobean dining set which is one of the best offerings of the season. The oval extensiontable in the set is \$58, the serving-table is \$40, and the china cabinet is \$60.

(Continued on page 114)

# SMART FASHIONS for LIMITED INCOMES

EVERY week that passes makes the silhouette of the spring fashions more of a certainty. There seems little possibility now of a startling change in the present silhouette. Waists will probably be a little closer than they have been of late, and skirts more than a little wider; and coats will unquestionably be shorter than for several seasons. If one must select a suit now, smart conservative lines which time will prove right are shown in the suit sketched at the upper right of the page.

A SUIT FOR SPRING CHECKS

This suit is plain enough in cut to admit of its being made of a checked material; the small black and white checks are perennials of the spring, and this season they are likely to be more in evidence than ever. The coat of this suit is rather close fitting, and is cut with an underarm piece running to the bottom of the jacket; under this section is attached a full peplum which flares over the hips and across the front, and is fuller and longer at the sides than elsewhere. The coat is belted from the sides across the front. The collar, which is an excellent feature of the coat, buttons rather high, with two buttons at the neck. The revers open back to the shoulders.

The skirt, which is very plainly tailored, has a panel at the front and back so cut as to form a yoke effect over each side. Godet plaits are set in on each side of the front and back breadths to give added fulness. For a silk suit, for which this /V model would be appropriate, these godets, instead of being plain, could be of box plaits with two rows of shirring placed

She Finds Her 1915 Skirts Too Narrow, Her Bodices Too Loose, Her Hats Too Low, Her Collars Too High; Having Remedied These Things She Finds the 1916 Mode

between them. This combination of plaits and gathers will be a pronounced feature this spring, but of course it is only possible in light weight materials.

FOR FROCKS-FAILLE OR TAFFETA

Silk frocks will certainly be worn a great deal this season, and faille and taffeta frocks, trimmed in many instances with cloth, are first among them. A smart frock which would answer during the cold weather under a long cloth or fur coat and which would be excellent for street wear when the coat is laid aside is illustrated at the upper left of the page. This frock would be most serviceable made of midnight blue faille and gabardine of the same shade, combined. The waist is cut in a plain, close-fitting fashion and buttons up the front. The trimming of the dress is merely an applied girdle of the gabardine with a narrow band of gabardine placed a few inches above it and similar bands around the sleeves and skirt. A feature of this dress is the cape collar, which drops over the shoulders across the back and sides.

This dress is full of possibilities for the woman of limited means, as it could be used to remodel a plain gown of last year. If the sleeves of an old gown are worn, double sleeves of chiffon cloth could replace them, although chiffon sleeves are not so smart as sleeves made of the material of the frock. A serge dress could be similarly trimmed with silk with the collar of silk, outlined with cloth.

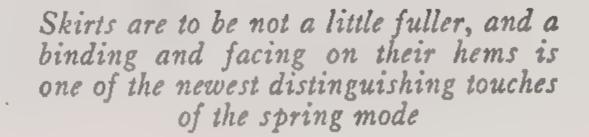
Another cloth frock of a new type is shown at the lower right on this page. The very simplicity of this model is its (Continued on page 116)



frock presents many possibilities for solving such a problem



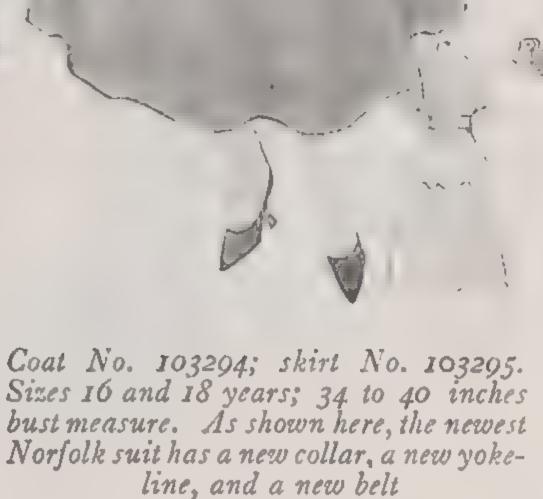
A muff, a hat, and a ruche, these three, and the greatest of these are the tulle ruffles, and not the least are the roses



To match an ajternoon frock of blue silk and beige chiffon, a silk hat is faced with blue straw and trimmed with roses to match the gown



Coat No. 103308; skirt No. 103309. The features of this pattern to note are the convertible collar, the youthful cut of the coat, and the very novel way of goring the skirt





A suit recommended by its smartness of collar, the simplicity of its fastening, and the novelty of its skirt cut with a half-belt and gussets



Coat No. 103312; skirt No. 103313. The convertible collar, the novel fastening, and the graceful hip-yoke of the skirt mark this a suit of the moment and deserving of consideration

# PATTERN



The Skirts of Spring Are Short Short Skirts, but the Coats of Spring Are Even. Shorter

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches. bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. They are priced at 50 cents for each waist, suit coat, skirt, child's garment, or lingerie pattern, \$1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; at Room 304, Empire Building, 13th and Walnut Streets, Philadelphia, Pa.; at Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; at The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md., and at Rolls House, Breams Building, London, E. C., England.

Coat No. 103330; skirt No. 103331. A suit with a new collar and with flared coat and skirt cleverly held to a most graceful and becoming line



Coat No. 103302; skirt No. 103303. A suit equally attractive in silk or wool rep, with a touch of hand-embroidery effectively used for trimming

FASHION FAVORS THE COMBINING OF MATERIALS, AND PATTERNS OF

AFTERNOON FROCKS SHOW HOW IT MAY BE DONE MOST EFFECTIVELY



Waist No. 102776; skirt No. 102777.
Grace is assured a frock which falls in an unbroken line from the collar to the edge of the long overdress



Waist No. 103249; skirt No. 103250. Topping a jull, shirred, striped skirt is the quaintest of bodices, finished with a collar surely becoming

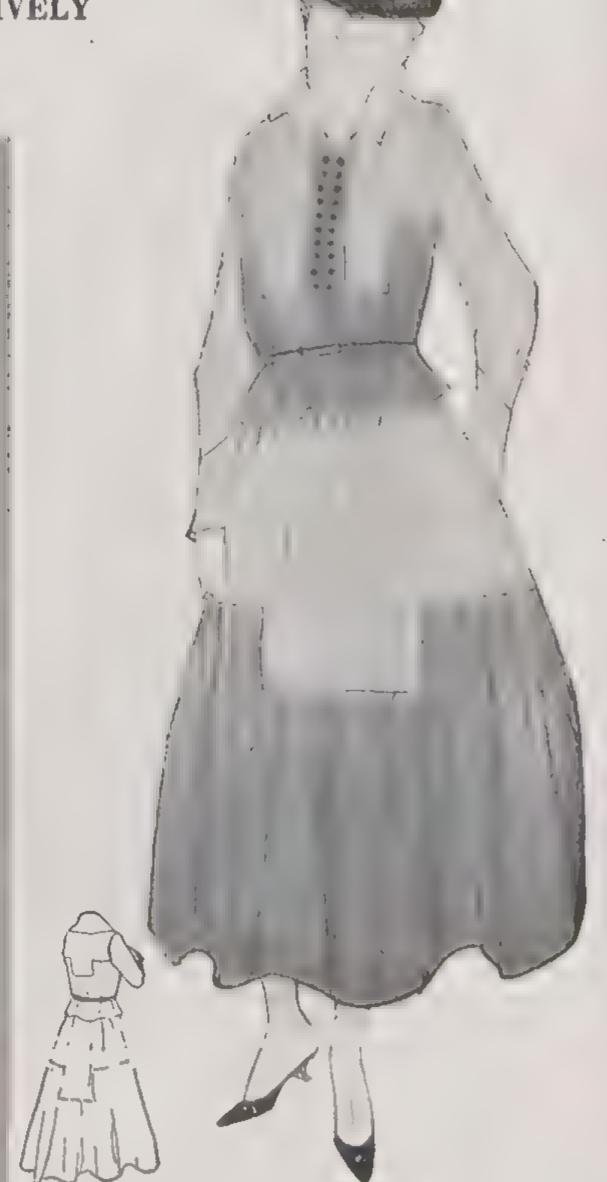


Waist No. 102819; skirt No. 102820. The plain silk overbodice does duty for various skirts. It and the under-Waist No. 102754; skirt No. 102755. The separate coatee and the skirt may blouse are both included in one pat-



Waist No. 103239; skirt No. 103240. Waist No. 103288; skirt No. 103289.

Blue and white striped taffeta, with a Another method of combining serge and separate coatee of plain blue taffeta. taffeta is shown in this frock with serge Coatee and underblouse; 50 cents together for the greater part of both waist and skirt



Waist No. 103258; skirt No. 103259. This frock would be particularly effective in old-gold taffeta combined with sand colored chiffon



Waist No. 103262; skirt No. 103263. A costume that may be a suit or a frock, just as one pleases, is equally successful in silk or wool rep



Goat No. 103203; skirt No. 103204. The coat is of a length that permits it to be worn as a separate coat over afternoon frocks

Coat No. 103188; skirt No. 103189. By means of cutting the front panel and belt in one piece, length of line is given to this coat

No. 103241. A one-piece afternoon frock, adaptable to almost any material, has bodice, sleeves, and draped collar of chiffon

Coat No. 103130; skirt No. 103131. The godet flare of skirt and coat, and the little cape join in proclaiming this suit a spring model

Waist No. 103070; skirt No. 103071. Overblouse and underblouse are included in one pattern. Chiffon may be combined with taffeta overdress



Waist No. 103270; skirt No. 103271.
By the cut of its sleeves and the draping of its skirt this frock looks forcoard to the coming season

No. 103299. A coat smart in its dropped armhole, its convertible collar, and its double belt in front only, is this one; pattern, \$1



No. 103268. A one-piece frock achieves the combination of two materials both originally and successfully. The back is particularly new



Waist No. 103118; skirt No. 103119. With the front, back, and girdle of the waist cut in one piece, a dress is made easily



Waist No. 103184; skirt No. 103185. A waist to do duty with odd skirts may be worn also with a detachable guimpe



Coat No. 102669. The indispensable top-coat with the approved flare and the smart new shawl collar high in the back; pattern, \$1



Frock No. 103156. A one-piece wast No. 103192; skirt No. frock cut with front and back panels is equally effective in silk or in wool repwith bronze braiding; pattern,\$1 one piece, as is also the skirt



Waist No. 103120; skirt No. 103121. The waist is cut with sleeves and revers in one piece, and the skirt is cut circular



Waist No. 103225; skirt No. 103226. A skirt with a graceful fulness and in the newest draped effect is in one piece

wrap, which may be made

in whatever shade one pleases

103280. A pale blue taffeta dance

frock has its pannier skirt faced with

white silk and trimmed with roses

ribbon of graduated width around it





Hamilton Streets, Baltimore, Md.; Rolls House, Breams Bldg., London, Eng.





No. 103254
The pointed circular skirt is faced with material of a contrasting color and this color appears over the top of the belt

No. 103138

Six ways to re-date a frock
by a sleeve of approved type;
patterns for these and three
sleeves opposite are 50 cents

No. 103318

For comfort as well as for smartness, the new top-coat has accepted the muffler collar and the long cape; pattern, \$1

No. 103138

If a frock is presentable save as to sleeves, new ones may be made; patterns for these and three sleeves opposite, 50 cents

No. 103252 A charming one-piece shirred skirt has a yoke in the back only, with a great deal of fulness set underneath it



No. 103140
A way to effect commodious pockets and a
hip-yoke is shown in
this pattern

No. 102755

A skirt cut in two pieces, with a conservative width of two and a half yards

No. 103253
A skirt with the opening at the hip seam and with set-on patch-pockets

No. 103257
A suitable skirt to be worn with the formal blouse of chiffon or Georgette crêpe

No. 102771

A three-piece skirt with a front panel and with gathered circular side gores

No. 103255
A six-gored skirt will
be most satisfactory for
tub materials, since it
holds its shape

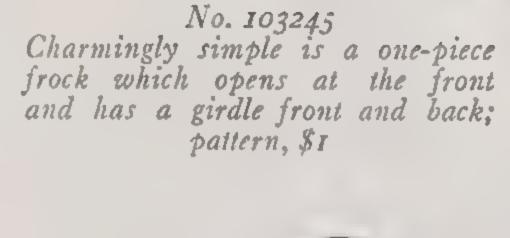
No. 102798
A circular skirt with a lapped seam at the front and lapped seams at the back



No. 103242
A girlishly cut blue serge frock is effectively trimmed with a darning stitch in silk floss of several colors; pattern, \$1

#### SMART SPRING FROCKS FOR OUTDOOR WEAR

#### AND SMART NEGLIGÉES FOR BOUDOIR WEAR





Waist No. 103247; skirt No. 103248. Equally effective is this frock in serge and satin combined, or in taffeta and chiffon

Negligée No. 103296. For the house gown tub satin is suggested, with fancy hand-stitching in colored silks; pattern, \$1



Coat No. 103096; skirt No. 103097.
Sizes 16 and 18 years; 34 and 36 inches
bust measure. Topping a two-piece,
three-yard-wide circular skirt, is a wellflared coat with a trim collar



Waist No. 102856; skirt No. 102857.
Sizes 14, 16, and 18 years; 34, 36, and 38
bust measure. A frock to be worn with
a guimpe makes for economy; guimpe and
blouse in one pattern, 50 cents



Waist No. 103286; skirt No. 103287.

A three-piece costume with the overblouse and underblouse included in one pattern for 50 cents. The three-piece skirt is three and a half yards wide



Waist No. 103264; skirt No. 103265.
Sizes 16 and 18 years; 34 and 36 inches
bust measure. A young girl's dress made
with a long smocked overblouse and a
circular skirt full as fashion dictates





No. 103274
Sizes 6 and 8 years. A play frock such as this may be developed in either tub materials for summer wear or in warm serge



No. 103273
Sizes I and 2 years. In the simplest fashion of making, play rompers are cut in one piece and buttoned on the tiny shoulder



No. 103092
Sizes 2 to 6 years. Long seams are eliminated when the frock is cut in one piece, and hand-smocking is simple trimming indeed



No. 103073
Sizes 2 to 6 years. A frock
to play in is cut with the fold
of the goods in front and
opens there, with smocking
on each side



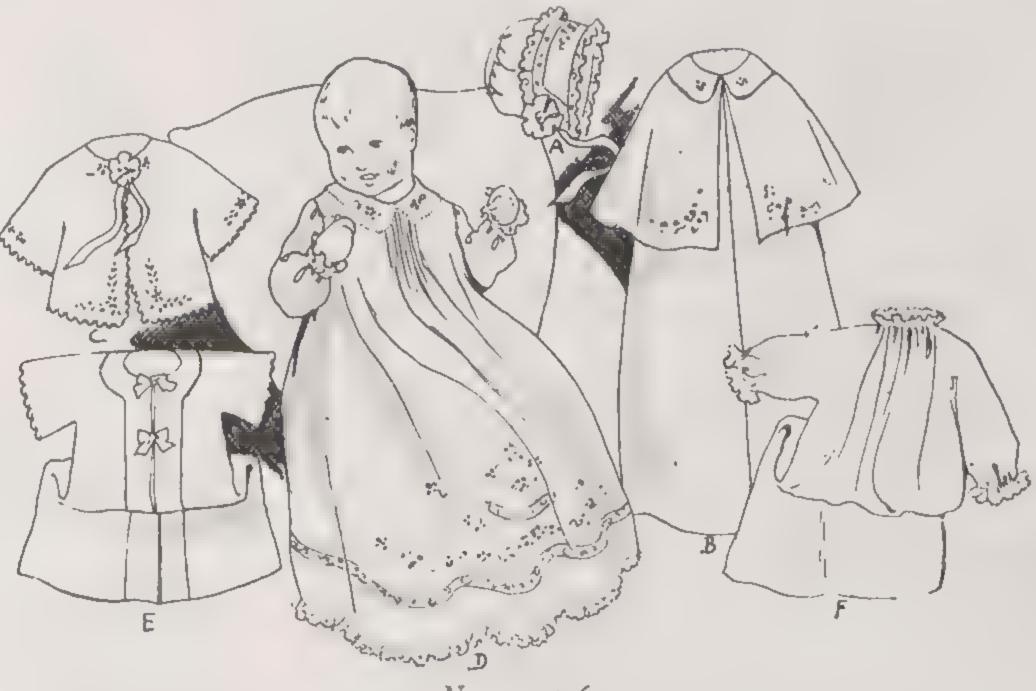
No. 103269
Sizes 10 and 12 years.
Practical for school is this
suit with a separate coat and
skirt, both of which are
smartly flared

TRANSLATING THE SPRING FASH-

IONS INTO SMART CLOTHES FOR

VERY SMALL CHILDREN IS

A TASK SET THE YEAR ROUND



No. 102536
Six garments, which are included in one pattern, compose an infant's layette, which may be as simple or as much elaborated as one will; price, 50 cents

The patterns illustrated on this page in sizes given under each illustration, are priced at 50 cents each. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. If more convenient, Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Room 304, Empire Bldg., Thirteenth and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; and Rolls House, Breams Bldg., London, E. C., England



No. 103266
Sizes 6 to 10 years. Pictured above is a coat equipped with cape and flare to meet the foremost demands of the spring fashions



No. 103074
Sizes 4 to 8 years. A onepiece smocked frock, with the
fold of the goods in back, is
opened there. The neck is
square-cut



No. 103300

Sizes 6 to 10 years. A smocked play frock is cut in one piece and has but one seam, that at the middle of the back breadth



No. 103067
Sizes 6 to 12 years. This frock has belts cut in one with the front and back panels, which makes an effective trimming



No. 103117
Sizes 6 to 12 years. A loose checked top-coat may very effectively have its collar, patch pockets, and buttons of plain material

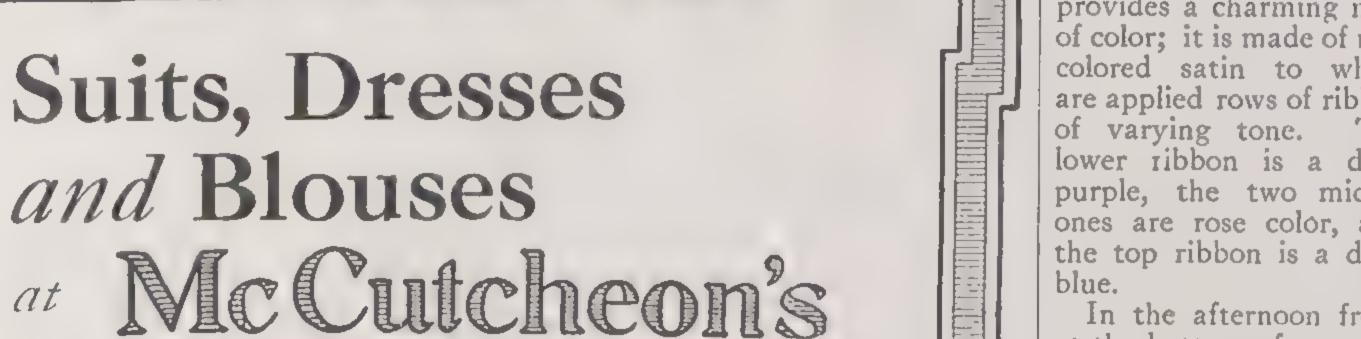
# Photo Facsimile of a Tecla Pearl Necklace

such as is
worn by the
social elite of two
continents, affording all
the fabulous beauty
of true pearls, with
none of the prohibitive cost.

Tecla Pearls are such perfect duplicates of sea pearls that one cannot tell them apart nor distinguish between them when together—they blend in a harmony of radiance and none but the most expert eye can tell one from the other.

ECCON 398 Fifth Avenue New York

(Continued from page 73)



\$35.00



James McCutcheon & Co. direct attention to their attractive showing of recently Imported gowns as well as Domestic reproductions in many new fabrics and models for Misses and Women-Afternoon, Evening and Street Frocks, Coats, Suits, Blouses and Sport Apparel, for early Spring or Southern wear.

Linen Dresses in many attractive models, \$12.50, 18.50 to 42.50

Dresses of Imported Cotton Voile, embroidered and plain Nets, Novelty Georgette Crepes and hand embroidered Lingerie, \$25.00, 39.50 to 79.50.

Tailored Coat Suits of Cotton Gabardine. Linen in plain and hand embroidered styles, Cheviots and Golfine, \$18.50, 25.00 to 135.00.

Afternoon and Street Dresses in distinctive new models, and the many exclusive new materials, \$32.50, 45.00, to 89.50.

New Spring Suits-A beautiful showing of smart models in Wool, Silk, Satin, Taffeta, Tussah, Silk Poplin, Gabardine, Suede Cloth, Silk and Wool-Knit Jersey Cloth, Novelty Check and Plaids, \$32.50, 45.00 to 79.50.

Coats—Smart Street, Afternoon and Sport Coats, in the high colored Vicuna, Wool de Laine, Knit Cloths. Striped, Checked and Plaid Sport Coats. Cheviots and Tweeds smartly trimmed with Suede and Leather, \$23.50, 39.50 and 55.00.

### Blouses

Worthy of special note are the many new combinations of Linen and Pique, Organdie, Voile, Dimity, Georgette, Satin de luxe, Men's Wear Crepe, Will-o'-the-Wisp and Armure Rousseau Silks, \$3.75, 5.75, to 12.00.

The Smart Gotham Tuxedo Blouse with the new shawl collar in all the pastel shades in the new Radium Silk, \$5.75.

Mail orders receive our prompt attention.

James McCutcheon & Co. Fifth Avenue 34th & 33d Streets, N. Y.



provides a charming note of color; it is made of rose colored satin to which are applied rows of ribbon lower ribbon is a deep purple, the two middle ones are rose color, and the top ribbon is a dark blue.

In the afternoon frock at the bottom of page 73, the second from the left, the combination of materials is quite unusual. Wide brown moire ribbon alternates with tucked brown Georgette crêpe to form the pretty skirt, which is spread out in the sketch, but may be allowed to fall so that the Georgette crêpe is barely visible between the ends of the wide moire ribbon. The bodice is almost entirely of Georgette crêpe and is very delicately embroidered with conventional motifs in gold thread. A bit of white crêpe folds across the opening at the neck, and the collar is of the brown moire ribbon ending in two deep narrow points in back. The same model may be had in white, Copenhagen blue, navy blue, black, gray, and a new color called graphite.

FOR INFORMAL EVENING WEAR

A frock which may serve for afternoon wear or for informal evening use in the spring is the very attractive Georgette crêpe gown shown in the middle of page 73. The skirt, a very simple and softly

silver drop-skirt. It is simply trimmed with two bands of a new satin, which has almost a zibeline surface and is known as a Georgette satin. The gracefully hung bodice is of unusual cut and is made on a perfectly straight line, so that if the arms are extended the edge of the bodice which hangs over the girdle is in a straight line with the under portion of the sleeves. A most attractive underbodice of silver lace with shoulder straps of silver ribbon shows beneath the Georgette crêpe. A and with blind eyelets. The heel in this square sailor collar of Georgette satin crosses the back and seems held in place over the shoulders by silver balls. This dress is very fetching in a new color known as "raspberry ice," and in white.

One of the newest things in neckwear for the season is the embroidered waistcoat of white French organdy shown at the bottom of page 72. This is excellent for wear with a one-piece serge dress or a tailored suit. With this waistcoat is shown a rough straw turban trimmed with a self color velvet bow. It comes in black and

tones.

A girl's shoe of dull calf, with a neutral buckskin top, is made on an English last; \$6



A gunmetal boot with top of gray buckskin, and cut, as are men's shoes, on an English last; \$7



A dark brown sports boot, masculine in type, has an extension sole and anunusually high arch; \$5

in colors, and it is particularly effective in bright

White satin with white Georgette crêpe composes the chemisette shown at the top of page 73, at the extreme left. It fastens with tiny steel buttons, just where the opening in front shows the inset of Georgette crêpe.

For the woman to whom high collars are becoming, a new one is shown at the top of page 73, in the middle. It is of black or blue taffeta ribbon edged with white. The high upstanding ruffles are of white picot-

edged net.

A pleasing raspberry color which has made its appearance in neckwear is shown in a small batiste chemisette at the top of page 73, at the right. This color has already become very popular under the name of "raspberry ice," which exactly describes it. The chemisette is corded with cordings of batiste of the same color and finished with crochet buttons of the same shade.

A rolling sailor of pean't straw is shown with this chemisette. It rolls higher in the back than in the front and its only trimming is a gay butterfly embroidered in chenille.

> A SHOE FOR THE ENACTING AGE

Recognizing that shoes made on a woman's last were not altogether suit-

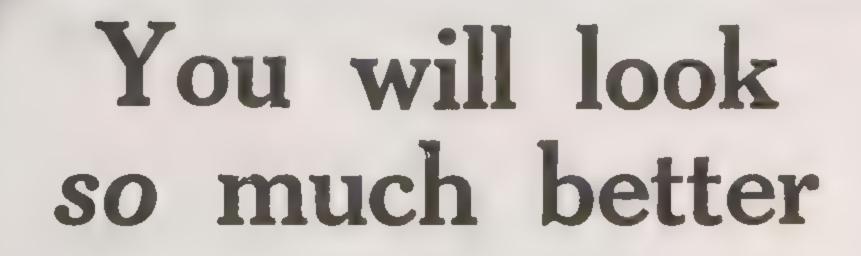
shirred model, is made up over a cloth of able for young girls of from 14 to 18 years and, furthermore, that they did not please this exacting age, a smart bootmaker has developed this season a particular type of shoes designed for girls. The heels of these shoes are only moderately high, running from 11/8 to 11/2 inches.

The boot shown at the top of this page has a wide toe and, also, the straight English last. The black calf vamp has a pin point perforation, and the top is a neutral tone buckskin, seven inches high case is 11/4 inches in height.

The model shown in the middle of this page is a gunmetal boot, cut on a long English last similar to that used for men's shoes. It has a perforated vamp and a dull gray buckskin top with blind eyelets. The heel on this boot is 11/8 inches in height.

The boot shown lowest on this page is of an outdoor sports type. It is a very dark brown calf boot of mannish type and has the blucher cut, a heavy sole, and a particularly high arch for a sports shoe. The heel is 11/2 inches high.





when you have discarded the old-fashioned corset-cover and selected in its place a "debb-e-voice" suited to your particular type of figure, whether slender, medium, full, short or long—a DeBevoise that gives you correct support and stylish contour from shoulder to waist and that fits YOU perfectly—affording you, in conjunction with a good corset, the only proper foundation for fashionable gowning this Spring.

Wear a DeBevoise and see what a difference it makes in your appearance, your comfort and your health.

# DeBevoise

"Quality-Plus" Brassieres

"A style for every figure at a price for every purse"

8065 - 112

8062

New Spring styles of the DeBevoise for skating, dancing, décolleté and street wear, in a fascinating variety of dainty materials and trimmings, are now on display at good stores everywhere. 50c to \$5.00 the garment.

The DeBevoise is distinguishable from its imitators by its superior shaping, fit, workmanship and durability. It was the first and is the best brassiere made. Decline so-called substitutes. See that the DeBevoise label, shown below, is on every brassiere you buy. That label guarantees you perfect satisfaction and greatest brassiere value "quality-PLUS"—whatever price you pay.

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CHAS. R. DEBEVOISE Co. NEW YORK CITY World's Oldest and Largest Brassiere Manufacturers

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De Bevoise Brassière

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# Pearl Wecklaces

THE House al-L ways has great numbers of Pearl Necklaces assembled in readiness, of any size, color and orient, in a wide range of prices. Every Pearl Necklace is arranged by a member of the firm to insure accurate matching and grading, and the fullest value to the private purchaser.

> DREICER & Co Jewels FIFTH AVENUE at FORTY-SIXTH **NEW YORK**

BRANCH AT CHICAGO

#### READ WHATTHEY

importance by the titanic conflict that and shortly afterward she abandoned her now makes Europe a human shambles. intention to visit Italy. While yet the Kipling has written one poem on the fate of Paris hung in the balance she subject in which some of the lines echo went to England, and her letters thence his old power. Rupert Brooke, a victim tell of the English preparation for the of the war, did a few things in verse under patriotic inspiration that show him at his best On this side of the water Richard Harding Davis wrote a genuinely vivid account of the German advance through Belgium and a few stories of war scenes decidedly inferior to his elder best. Mrs. Wharton has given impressions of Paris in the early stages of the war, and of course done her work well May Sinclair has told her impressions of the front. Arnold Bennett has contributed his impressions of trenches and ruined cities on the western front, apparently having gone "over there" at the request of a syndicate of periodicals. It must be said for Mr. Bennett that his letters read better than like letters by Rudyard Kipling, though of the two the are decidedly the most important and latter should have dealt the more effect- interesting of the volume. She pays a ively with military matters. The war will have to be well over, no doubt, before it will find its way into permanent literature. Our own Civil War has produced surprisingly little of literary value. Lowell's "Commemoration Ode" is perhaps his best poem, and some of Whitman's finest things are upon themes of the time; the best of these will probably outlast everything else called forth by the war, except Lincoln's Gettysburg address and his inaugural speeches. Daudet in his "Contes du Lundi" gave some exquisite sketches of 1870, far beyond aught that our men of letters who write in English are likely to produce upon any phase of the present vast conflict.

OVER THERE: WAR Scenes ON THE WESTERN FRONT, by ARNOLD BEN-NETT, embodies the author's impressions ... of Paris, Rheims, Arras, Ypres, and the French and English trenches, as he communicated such impressions in weekly. letters to an American periodical. Mr. Bennett always writes cleverly, with marks of quick observation, sometimes with marks of deep penetration. This time it was the surfaces and the shallows rather than the depths that he sought to display to his readers. Paris and he are old friends, and his opening chapter in that city is interesting and characteristic. His visits to the trenches, French and English, gave him an opportunity to show us how fine are the French troops, from private to general officer, how gravely fit the English for the work in hand. The ruin wrought at Rheims, at Arras, and at Ypres calls forth the author's bitterness toward the Germans. He holds, no doubt, that esthetic indifference and ignorance and mere brutality led the invader to what he believes has been the useless destruction of beautiful structures. Walter Hale furnishes drawings of the Rheims Cathedral and other ecclesiastical ruins, together with the lovely Cloth Hall at Ypres and the Hotel de Ville at Arras. Between author and illustrator one gets a lively impression of the scenes described. (New York: George H. Doran Company, \$1.25 net.)

WAR LETTERS OF AN AMERI-CAN, by MARIE VAN VORST, is a volume in which the well-known novelist tells of what she did and heard and saw in Paris and London from the middle of July, 1914, through many, many subsequent months of the present European conflict. She includes also letters from this side of the world to friends in Europe, for she returned to America after her arduous days on the other side and went

HATEVER French and Ger- abroad not long after the Lusitania man authors may be doing, horror. Miss Van Vorst seems to have the English men of letters had a strange premonition of the imhave been inspired to little of pending war by the middle of July, 1914,

> Miss Van Vorst is no neutral. Her entire sympathies are with the Allies, and she tells some hideous stories learned almost at first hand of German atrocities in Belgium and France. Later she returned to Paris and eventually found for herself useful activities as a trained nurse in Mrs. Vanderbilt's hospital. Her stories of hospital scenes are sometimes a little too realistically terrible. Something in the feminine makeup seems to require that details like these shall be piteously narrated, whereas a man would pass over the incident with a general expression not too revealing. In spite of these painful stories the letters recording Miss Van Vorst's hospital work very warm tribute to the devotion of Mrs. Vanderbilt. Much as Miss Van Vorst admires English character, she, like the rest of us, is deeply moved by the charm and heroism of the French people.

The author's volume is one of many documents in which we of the Englishspeaking people endeavor to correct popular injustice of both British and American opinion touching that glorious nation. Some things in this book might wisely, perhaps, have been omitted, since they have no very intimate relation to the war, but it bristles with interesting incident and anecdote, and all that concerns the French character must be recognized as peculiarly valuable. (New York: John Lane Company, \$1.50 net.)

PARIS REBORN: A STUDY IN CIVIC PSYCHOLOGY, by HERBERT ADAMS GIBBONS, gives us in book form the diary of Professor Gibbons, formerly of Robert College, Constantinople, during his stay in the French capital through the early weeks of the great war. The author also reprints some of his newspaper letters written at that time. Professor Roberts had the advantage of a newspaper training, an historian's education, and an old familiarity with Paris. What he endeavors to convey in his diary is not his revised judgment to-day of what he saw, heard, and felt, but what Philosopher Bergson might call a crosssection from day to day of his fleeting impressions and emotions as Paris displayed itself to him under the influences of the time.

The historian of the facts in the case would no doubt have to correct some notions and conclusions as they find expression in this running narrative, but the narrative itself, however it might need modification in the final summingup of that period, is highly valuable and vastly entertaining as an intelligent and sympathetic observer's impressions of Paris at the moment of general mobilization, throughout the days when the German hosts hovered almost within striking distance, at the turning-back of the spiked helmets in the battle of the Marne, and in the subsequent weeks up to Christmas, 1914. Thus we have the French capital and its inhabitants, native and foreign, as they appeared at three or four stages of the five months between the opening of the war and the new year.

As is proper in a diary, Professor Gibbons writes without obvious effort, in a simple, lively, often humorous style, the livelier for the frequent use of the historical present instead of the past tense.

(Continued on page 92)



Hudson Super-Six, as a Town Car, \$2500 at Detroit One of the Six Luxurious Bodies on the Hudson Super-Six

# Art and Elegance

# To Match an Epoch-Making Car

HIS is the situation that confronted us last fall. We had in the Super-Six—a Hudson invention—the finest motor in the world. It was nearly twice better than Sixes that had been. It excelled all Eights and Twelves. In official tests, the costliest cars had been outrivaled by it.

And this was a Hudson patent. Hudson alone could supply it. So it meant that fine-car buyers, more than ever, would turn to Hudsons this year.

That fact required luxurious bodies, pleasing to artistic tastes. And every style that fine-car buyers wanted.

#### EACH A MASTERPIECE

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We called in master craftsmen in the bodybuilding art, and withdrew all limits on expense. That is something rarely done, even in the costliest cars.

The result is, new degrees in beauty, finish, Iuxury and art. Every detail will delight you. And the evident extravagance makes our prices seem impossible.

Many people who will buy these bodies have paid twice their price for less.

This year we double our production to meet the Super-Six demand. And all we save by doubling has gone into these new bodies. We urge you to see the result.

#### SIX NEW STYLES

One is a new-type Roadster.

One is a Phaeton, seating seven, with a double cowl to divide the car into two complete compartments.

Those open models sell for \$1375.

The Cabriolet is a fine Coupe, which changes to an open Roadster.

The Touring Sedan is a luxurious sevenseated closed car, with inside drive. When you drop the windows it becomes a Touring Car with unobstructed view.

Those two all-season models have won immense popularity.

The Limousine and the Town Car are the handsomest closed cars you will see.

All have the Super-Six motor. This marvel motor delivers 76 horse-power. That is 80 per cent more than any former motor in this size.

All this extra efficiency comes through ending vibration. There was never such a smooth-running motor. Never have you known such luxury of motion. And, because of this power, there is almost no gear-shifting. The car operates without jerks.

So in these luxurious bodies you will get the finest motor in the world. See the new creations at your local Hudson showroom.

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Have carefully prepared their new collection of

# Spring Millinery

which is now being displayed on their ground floor

Models specially designed for Southern wear are featured

FIFTH AVE. AT 46th STREET **NEW YORK** 



Courtesy of Frederick A. Stokes Company Beneath this cover in the volume of verse by Alfred Noyes are collected "The Lord of Misrule and Other Poems," which are rich, as all this poet's work is rich, in imagination and fancy

#### THEY READ WHAT

(Continued from page 90)

He found beneath the froth that amuses and sometimes disgusts one in the Parisian a solid substance of purity, industry, and idealism, which came out in the hour of trial, when nobody knew how soon the German bombs might be falling into the city. A rare opportunity was that of Professor Gibbons's, and he had the wisdom, taste, skill, and perception to improve it to the full. The illustrations by Lester H. Hornby are drawings of much merit and interest. (New York: The Century Co., \$2 net.)

THE LUSITANIA'S LAST VOYAGE, by Charles E. Lauriat, Jr., contains two narratives of the hideous disaster brought about by a German submarine on May 7, 1915, a transcript of the official finding by the British official investigation, and some comments upon the affair by the German press. By far lates his own heroic part in the disaster with a sort of careless modesty. He avoids also dwelling upon the most painful details of the affair, and gives generous credit to such of his fellow passengers as lent aid.

The writer's testimony to the cool self-control of several women is interesting and significant. In his letter home and elsewhere Mr. Lauriat severely criticizes the officers of the vessel for their conduct at the time of the disaster. Mr. Lauriat's consecutive narrative adds little to what is contained in his letter, but the latter is so live and fascinating a narrative that one is eager to read whatever he has to say. The comments quoted from the German papers are of the more moderate kind, but they boldly justify the murderous conduct of the submarine. By way of preface Mr. Lauriat quotes some verses by William Lloyd Garrison, Jr., originally published in a newspaper of Boston. (Boston: Houghton Mifflin Company, \$1 net.)

#### IN VERSE

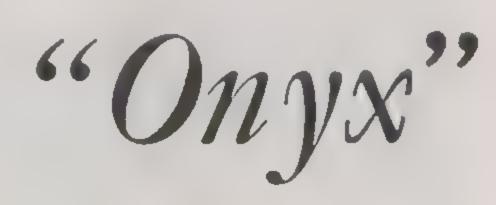
THE LORD OF MISRULE, AND OTHER POEMS, by Alfred Noves, takes its title from a poem based upon a curious old English custom which has strongly taken the poet's fancy, though the poem is by no means the longest or the best number in the volume. Mr. Noyes's best things, indeed, are apt to be his shortest, for in these he often attains highly imaginative effects, while in his longer things facility of versification betrays him too often into riotous fancy and musical excess. "The Old Grey Squirrel" is uncommonly fresh and good. "The Great Northern Road" celebrates English highwaymen, favorites with Mr. Noyes. "A Knight of Old Japan" has the touch of parable, while "Beyond Death" is singularly rich in decorative fancy. "The Strange Guest" the best part of Mr. Lauriat's little is a bit of clever broidery likely to please book is that embodied in his letter home, many readers, though inferior to some written almost immediately after the other poems in the book that will be disaster, and written with the liveliest less popular. "On the Embankment" impression of the terrific scenes through is a powerful dramatic poem, and again which he had passed. Mr. Lauriat re- one to be popular, though again not one of the best. "The Death of a Great Man" puts into excellent verse ideas that must have occurred to many. "The Wagon" is one of the most imaginative poems in the volume, though its recurrent phrase, one of the best in the book, "the hot creak of leather," strongly resembles a phrase in one of Rene Bazin's short stories. "Values" is another of the strongly imaginative bits. Several of the war poems are impressive, though none is great. Perhaps the best is "Thrice-Armed," which takes title from one of Shakespeare's noblest lines. Mr. Spencer Baird Nichols's frontispiece in color is a rich illustration fitting well with the strong fancies of the text. (New York: Frederick A. Stokes Company, \$1.60 net.)

> THE GENTLEST GIANT (AND OTHER PLEASANT PERSONS), by ANNA BIRD Stewart, must be accepted as a genuinely new thing in verses for children, and (Continued on page 94)

ON January 1st, 1916 the Wholesale Hosiery and Underwear business of LORD & TAYLOR was purchased by

### Emery-Beers Company, Inc.

who now become sole owners and wholesale distributors of





# Hosiery

and will continue the business in the same manner as before—the organization remaining intact and under the guidance of the men who founded the business.

We invite a continuance of the patronage which the public has so freely given us, with a full knowledge that we are answerable to them in upholding and maintaining the enviable reputation "ONYX" Hosiery has won.

We propose to have the "ONYX" trade mark merit your unstinted approval; to keep faith with you; to create an implicit belief in the honesty of every claim made in our advertisements of "ONYX" Hose, and to have every pair of "ONYX" Hose represent the limit of possibilities your conception of good hosiery demands.

Emery-Beers Company, Inc.

153-161 East 24th Street

New York

Successors to the wholesale business of

Lord & Taylor



#### WHAT THEY READ

(Continued from page 92)

an altogether charming volume in form, illustration, and decoration. Here are nearly one hundred and fifty large white pages, each bearing in clear, big, black type children's verses fertile in fancy, agreeable in humor, sympathetic with childhood, and pleasant in music. The author has escaped the influence of Lewis Carroll, who has been so industriously or unconsciously imitated by writers for children throughout the last four decades; and if the in-fluence of "A Child's Garden of Verses" sometimes seems rather strong, the imitation is never slavish, and the fancies are fresh. Indeed, Miss Stewart has succeeded remarkably, and with little thanks to any predecessor, in making verses that will appeal to children without boring grownfolk. As to the illustrations by Dugald Stewart Walker, in spite of the illustrator's two Christian names, they do not smack of Scottish philosophy, but are distinguished by an irresponsible humor that is most agreeable, as well as by the skill of a practised draftsman. The delicate coloring is

\$1 net.)



REMINISCENCES OF LYMAN parson, reformer, author, and govern- Papers" will appeal equally to all such ment employee. The Civil War and the as admired their predecessors and retain of the vast controversy. When the war were as clever and discriminating as was barely over he was actively engaged American women, were as subtle of wit for a time in aiding the freedmen to and as sensitive to style, we might at find themselves in the general reconstruc- no distant day have a masculine native tion movement. He owns now that the literature untainted by imitation of immediate enfranchisement of the negroes Europe-robust, refined, original, and so that they and their handful of white significant. Certainly the men who leaders from the north ruled for a time purvey humorous literature to their felthe south and the former masters was low Americans need to learn the lessons a grave mistake, and a great wrong to that seem to come natural to the best of both races. Mr. Abbott's memoirs shine our women writers. These "More Jonawith distinguished names,-Lincoln, than Papers" are distinguished for the Beecher, whom he succeeded in Plymouth slyest and most delicious humor, the Church pulpit, four or five presidents livest descriptive bits, the closest and after the Civil War, and, of course, Mr. most telling observation, the nicest sense Roosevelt. Domestic glimpses of the for the significance and force of words. author's father, his uncles, and his wife On the surface these papers are just a and immediate family are full of interest, clever woman's recollections of a city as 'are the family portraits that go to couple's life on a farm in Connecticut, illustrate the book. When a man of but beneath the surface they are keen the wide capacities and broad judgment and kindly little critiques upon human of Lyman Abbott gives to the world his relations, together with bits about garrecollections, recollections that must of dening, appreciative impressions of bird, necessity touch great people and great beast, and field, and a filling of irresponevents very closely, it is always matter sible and altogether delightful matter, well worth reading. And besides that related and unrelated. This truly is a fact, very many not known to fame have book to be thankful for. (Boston:



In the "Reminiscences of Lyman Abbott" are the memories of eighty years as they touch upon great events, political, historical, and social, and great people, the associates and friends of a great man

also most agreeable. Finally, the bind- and all these will read his reminiscences ing in pale blue boards, slightly mottled with peculiar delight. Mr. Abbott preto suggest a clear wintry sky, is serves in old age the admirably clear and appropriate and charming. (New York: direct style that was one of his early The Wayne Publishing Company, Inc., distinctions. (Boston: Houghton Mifflin Company, \$3.50 net.)

#### A BIT OF HUMOR

MORE JONATHAN PAPERS, by Elisabeth Woodbridge, is a title ABBOTT gives us in a handsome that serves to recall the fashion in which royal octavo volume the autobiographist's a very little girl distinguished her two memories of eighty years. The Abbotts sisters, one from the other. The elder were New Englanders of the earliest she called "Daughter," because thus was stock, and Lyman Abbott was born in she called by the mother, and the next, Boston, though he hardly lived there at for obvious and logical reasons, she called any time for a consecutive year. Maine, "More Daughter." The original "Jonathe middle west, the southwest, and New than Papers," now three years old, York, city and state, have been his chief received the instant approval of the places of residence. He has been editor, judicious, and the "More Jonathan preceding sharp antislavery movement the judicial character. One is often found his heart and pen on the right side tempted to say that if American men had the honor of knowing Mr. Abbott, Houghton, Mifflin Company, \$1.25 net.)









Spring Models

Children's Apparel

ON DISPLAY



## PLACE VENDÔME, CENTER of FASHIONS

(Continued from page 48)

some of the smartest models of women's Duchess Antoine Charles de Gramont in

Numbers 3 and 5, where an occasional afterwards to the Prince d'Andorre, a monarch is sometimes sheltered, also Neapolitan ambassador. The Royal belonged to the clever Law. Later, Treasury stored its vast wealth on the Number 5 was sold to the lovely Madame premises in 1788, and at the beginning de Parabére, lady-in-waiting to the of the nineteenth century, the d'Escay-Duchess de Bourgogne, favorite of the rac-Lauture family took up its abode in Regent Philippe d'Orleans, and known at the substantial old hôtel. To-day, the the court of France as "La Sultane- Hôtel Ritz follows the established Reine." She seems to have had a decided precedent and entertains none but the predilection for the place des Conquêtes, aristocratic nomads of the world. for later she spent ten years at Number 22. At Number 6, where the Hôtel du the place des Conquêtes is endless. In Rhin stands to-day, the amazing Madame 1778 Friedrich-Anton Mesmer exposed Tallien held her court under the reign of the Emperor Napoleon. Her pseudonyms were legion, and her Greek draperies and bejeweled, besandaled toes were admired and copied by all the ladies at the court of the hapless Josephine. "Prince-President" Louis Bonaparte stopped at the Hôtel du Rhin before taking possession of the Elysée Palace.

#### MODES IN HISTORIC SETTING

The Maison Beer now flaunts its tenant of the premises. chiffons and parades its creations in a ter and her husband. Premet's establishment also stands upon an historic spot, and at Number 24 the Maison Dœuillet adds distinction to a hotel otherwise famous for having sheltered important personages in the past.

Danton, while at the height of his Chopin, reaching the end of his melancholy existence, died at Number 12.

established in the case of the site of the Hôtel Ritz, for from the day that the land was first surveyed for building purposes, tolerated. The property belonged to the the place des Conquêtes.

dress are created by the Maison Chéruit. the early part of the eighteenth century, The Hôtel Bristol of modern times, at and was let to the Duke de Lauzun,

The list of distinguished inhabitants of his magic basin and aired his novel theories about mesmerism in the house at Number 16. The edifice at Number 17 is the oldest building in the place Vendôme, having been built in 1703. Certain architectural modifications have been made upon two different occasions, but the original hôtel remains practically intact. The Mareschal, Duke de Broglie, lived here toward the middle of the eighteenth century, and a few years later the Italian composer, Puccini, was a

A few years ago, an ancient bas-relief house built by the famous Mansard and and two hand-painted signboards of great ceded by the great architect to his daugh- value and historical significance were discovered on the adjoining properties, Numbers 18 and 20, where the beautiful hôtel belonging to Duveen is built. Pinaud, Afternoon Tea, and the Béchoff-David establishment divide the greater part of Numbers 18 and 20 between them.

Royal coaches with outriders, postilions political career, lived at Number 2, and and powdered flunkies, of the picturesque olden time, have given place to shining motors that glide noiselessly over the A precedent seems to have been pavé du roi, while sedan chairs have but indirect counterparts in this ultra-mundane era of utility and speed. Yet the place Vendôme, by reason of its peculiar charonly aristocratic tenants have been acter, will seem always to be more truly

(Continued from page 48)

most immaculate.

also, the scenery of the Mediterranean is Riviera the escape to Nice or to some city where there were play-houses and never make gambling anything but a mere commercial transaction, with only the faintest spice to it. However, in spite of its shortcomings, if Palm Beach were only less a New York or a winter Narragansett or an absurd likeness to a Broadwayits not being like Monte Carlo.

in sports. I am to fly and to fish and I my morning's flirting to-day, I was the adopt one.

multitude of gallants whose clothes are victim of a cruel misunderstanding. I had just received a batch of letters from There is much eating and much England and France, and I had also drinking everywhere and by everybody, received a letter from New York telling and, above all, there is the insistence of me that the plan of the French relief the band. Everything is beautiful—a societies to give to any charitably disgorgeous mise en scène, the last word in posed woman a soldier to adopt was luxury, and it is delightful for a while. succeeding admirably. I knew that this Even on the European Riviera one may was the latest fad in England. While I not have the same delightful weather read my mail there was seated on the as at Palm Beach; the climate is per- piazza beside me a portly dowager who fection here, and if a cold wind should is fond of everything British. At the blow from the east, one's hotel has the moment, she was industriously knitting latest comforts in heating. However, on a wide yards-long stretch of yarn. though I find tangible physical comforts Wishing to be agreeable, and interested which overshadow those of the Mediter- in her work, I took one end of this up ranean, I miss the variety of the life of the and pleasantly inquired, "Is this for your Riviera, the types of people who made Tommy?" I fear that she did not hear Monte Carlo and Cannes. Of course, me aright and that she mistook the "o" of the Tommy for a "u," and jumped to bolder and more picturesque than that of the conclusion that I was trying to be Palm Beach, and from any place on the exceedingly personal and impertinent. With much hauteur she answered, "No, sir, it is for the comfort of a British operas was easy. Then, of course, there soldier fighting for his country." I exwere the gaming tables. On the Riviera plained myself out of the situation with one gambled with a certain abandon which great loss of dignity. Then, when she was intoxicating; in America one can was sufficiently mollified, I read to her from the letter which told me of the prevailing fad now among the Englishwomen, each of whom adopts a soldier a Tommy Atkins—and keeps him supplied with all necessities, besides writing to him and cheering him up generally. made:musical comedy, I could overlook The names of these soldiers are given to the women upon application to the relief. At present, I take refuge from ennui societies. This charity has also been launched by French people in New York. am flirting already. In an interval of Naturally my dowager is now mad to



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# ON HER DRESSING-TABLE

THE elimination of all useless impedimenta from the boudoir is now noticeable even in the appointments of the dressing-table. It is no longer smart to "clutter up" the dressing-table with meaningless knick-knacks. Simplicity is the key-note of the moment,

—a simplicity of wellchosen lines and exquisite quality. "The dress-ing-table, being the most important piece of furniture in the boudoir, is much like the alfar in a chapel," an interesting woman once remarked, "and it is either made or marred by its appointments."

To-day only a few well-chosen toilet accessories are allowed in view. The practical things, made for use alone, are discreetly hidden away in various drawers and cabinets. Thus the beauty of the few toilet appurtenances of exquisite refinement which are visible is the more noticeably evident.

A dressing-table of which most effective use was made in the boudoir of a woman of discriminating taste was of Chinese Chippendale design, black with panels in rose color painted with

frame of the triple mirror above the brush and comb, two clothes brushes, and dressing-table corresponded in design a mirror, is priced at \$32. An innovation and finish with the body of the table. Over the top of this table was placed a dull bit of Chinese embroidery in fine gold thread on old-rose silk. A table similar in design and coloring may be had for \$150, and a similar embroidery costs \$25.

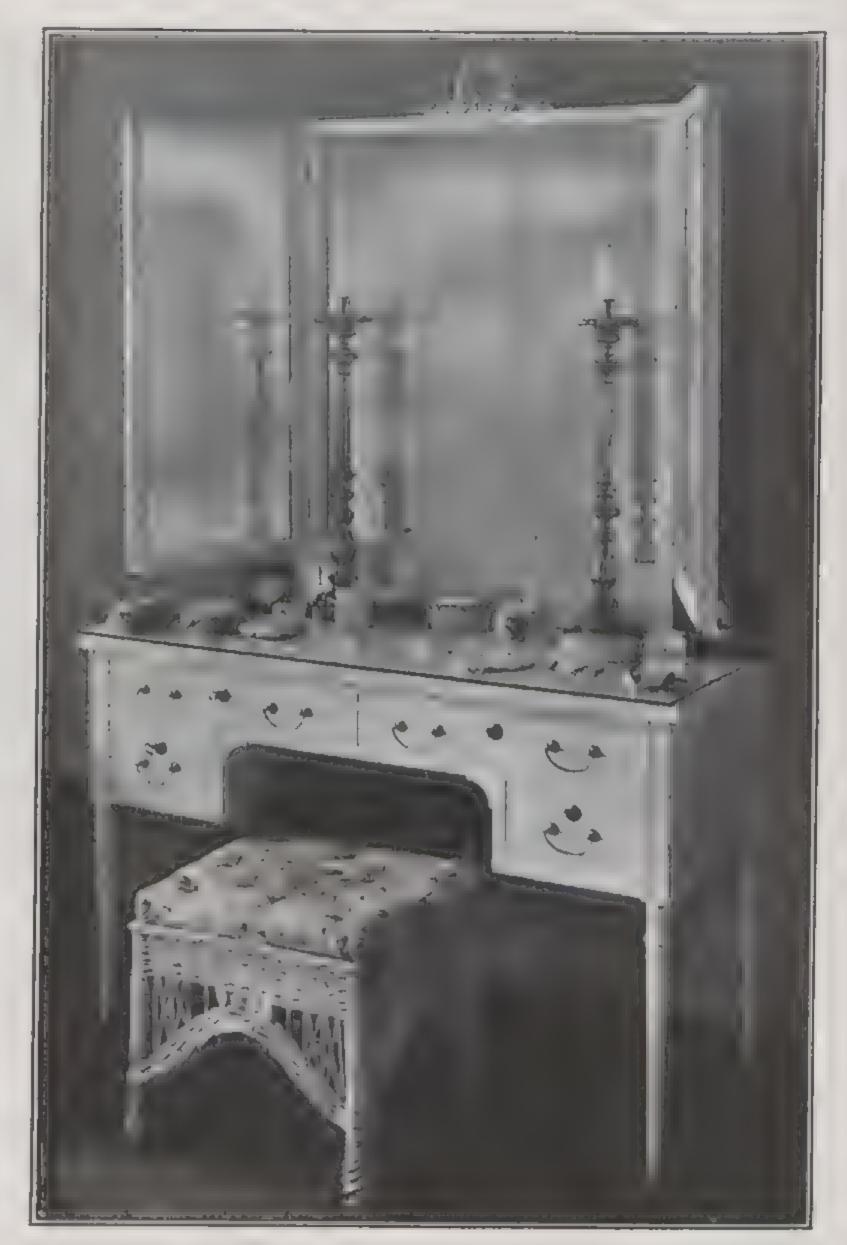
#### OF ALABASTER GLASS

On each side of the dressing-table described above, stood a tall graceful urn of an alabaster-like glass, wired for electricity and used as a lamp. These urns were made by a celebrated manufacturer of glass, whose skill in obtaining color effects is marvelous. The electricity was cleverly carried through the lamp and suffused the entire urn with a soft amber light which was most pleasing and becoming. Lamps of this design may be

had for \$50 each. Alabaster jars, beautiful in themselves and suggesting the old Roman urns seen in the pictures of the patrician women at their toilet, were used for powder. Such jars are priced at \$7. Smaller jars of alabaster, which had an inner receptacle of china or glass, were used for the unlovely but invaluable little jars of cold cream. Jars of this design may be had at prices varying from \$1.75 to \$6. A dainty little bottle, with top in blue or pink enamel, had the appearance of a small salts bottle, but disclosed, when opened, a stick of solidified perfume of vaguely, delicately sweet odor, which lasts long, as the perfume is imprisoned in wax. These glass bottles, decorated with a little vine picked out in gold and having silver gilt and enamel tops, are among the new requisites for the dressing-table; they are priced at \$6 each.

#### NOVEL THINGS IN BRUSHES

The toilet set of brushes, comb, and similar articles was of silver washed in the gold from tarnishing and greatly



It is no longer smart to burden the dressing-table with a host of toilet accessories. Practical things disappear into drawers and only articles pleasing to the eye and susceptible of pleasing arrangement remain

figures and flowers in old-gold. The lessens the care of it. A set consisting of in brushes, which has recently appeared, is a brush which has all the invigorating power of the electric treatment for the hair. This brush has a compact little battery stored in the back of it. It is easy to use, for it is light in weight and the current may easily be turned off and on at will. The brush complete with the battery is \$3.95.

Among the unusual boxes for jewelry and other small things upon the dressingtable are two wooden boxes in old-red lacquer, quaint in shape and with a mellow look of age and romance. These boxes give a pleasant note of color; they may be had at \$25 each.

#### WATTEAU FOR THE DRESSING-TABLE

Small French gilt mirrors with bowknots and leaves of gilt forming the frame and with porcelain backs painted in flowers in Watteau style, are seen not only on the dressing-table but even on drawing-room tables. These little mirrors, 31/2 by 21/2 inches, with painted porcelain backs are sold at \$50 each. Another French vanity hand-glass has a giltframed mirror on both sides; this dainty novelty is sold at \$55.

Venetian glass jars with clusters of gaily colored flowers to form the covers may be had for \$1.75 each, and small bottles in the same ware with little bunches of gay flowers in glass on the tops are \$3.50 each. These jars and bottles are among the lovely things for holding creams and powders and lotions or astringents. A new astringent, by the way, is a refreshing jelly, delicately soft and pink, which keeps the skin smooth and the muscles firm. This astringent is \$1 a jar.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles may be purchased should enclose a gold and then lacquered, which prevents stamped and addressed envelope for reply, and state page and date.

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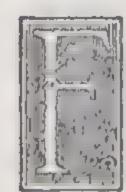
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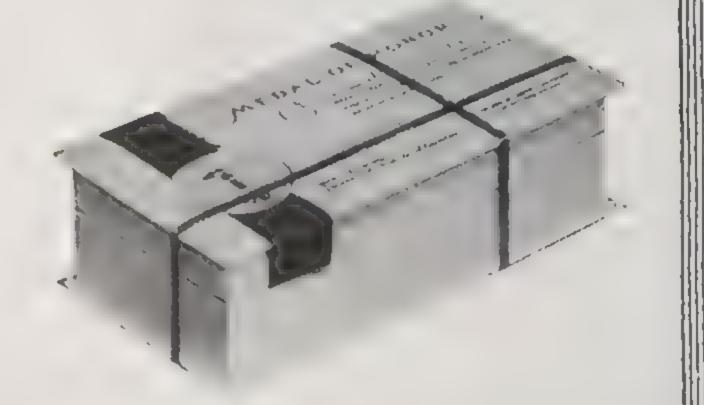
Vermont is searched for maple—pure from the sap of trees. While, from garden spots scattered over half the world come luscious pineapple and golden orange and other fruits which give Lowney's Chocolates their pure fruit flavors.

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# THE HOSTESS

7HEN the season's entertaining is at its height, every hostess is on the qui vive to serve some delectable new supper or luncheon or dinner, and the supper menu which a noted New York hostess arranged for a carnival night at a prominent supper and dancing club furnishes many clever suggestions. The menu was:

Coupe Bouffonne Potage de Pierrot Amandes Pralinées Olives Céleri Masquerade d'Eperlans Noisette de Ris de Veau, Tabarin Pigeonneaux Rôtis Salade Enchanteresse Soft Clams, Ballade Mignardises Café Noir

The coupe bouffonne might be a grapefruit supreme in glasses, and the potage de Pierrot, a cream of chicken soup, with julienne strips of black truffles to carry out the black and white color scheme. The smelts may be masked in a supreme sauce and decorated with truffles and with white of egg cut in fancy shapes for contrast, and a brown sauce may mask the sweetbreads. With the roasted pigeons is served salade enchanteresse, which may be of varied composition, but is properly done with peeled white grapes, julienne strips of celery hearts, and dice of preserved pineapple on a bed of lettuce leaves, covered with a delicious dressing of thin mayonnaise with whipped cream, flavored with a little juice from the preserved pineapple. Soft clams, ballade, are cousins to soft clams, poulette, but there is a dash of sherry in them just to give them character.

Ices? There are none. But of course, if ices may not be omitted, then they should be coupe dame blanche. For this, the glasses are filled three quarters full of almond ice cream and in each glass is set a half peach that has been poached in vanilla syrup and has the hollow filled with red Bar-le-Duc currant jam. Then a border of lemon ice is piped around the edges of the peach and the peach itself is covered with whipped cream.

#### THE EXCEPTIONAL SUPPER

A menu for an exceptionally nice supper never comes amiss, and here is an ideal one for festive occasions:

Tomatoes, Miramar Consommé Double, Florida Salted Nuts Hearts of Celery Olives Lobster Sauté, Neptune Supreme of Pheasants, St. Hubert Gooseberry Jelly Fried Hominy Salade Gourmande Apricot Sherbet Assorted Cakes Bon Bons and Mottoes Coffee Champagne

The consommé in this menu consists of equal parts of chicken and tomato consommé. The tomatoes, Miramar, are peeled raw tomatoes with a stuffing of anchovies, hard-boiled eggs, stoned olives, and mayonnaise. Caviar sandwiches made with brown bread might be substituted for them. The remainder of the menu is equally simple and is easily prepared without the assistance of a caterer.

Another menu for a supper after the play is:

> Suprême de Pamplemousse Consommé en tasse Noix Pralinées Olives Homard, Cendrillon Ris de Veau Grillé, St. Germain Salade Opéra Bombe Pralinée Petit Fours Café

For a simple supper the suprême de pamplemousse, which is somewhat difficult

to make, may be replaced by mousseline de saumon, timbales de foie gras, chicken, cheese, or ham soufflée, or any similar light dish. Strained chicken gumbo or consommé Madrilène is delicious, and either may be served hot or cold. Homard, Cendrillon, may be replaced by lobster à la Newburg or by lobster or chicken, Victoria style.

The grilled sweetbreads are accompanied by little balls of potatoes and carrots sauté in butter until they are tender. These will be much more delectable if served upon a slice of Virginia ham. The salade opéra is made from equal parts of julienne strips of breast of chicken, very red cooked tongue, celery, and truffles, dished in little heaps upon lettuce leaves; in the middle of all is a mound of asparagus tips. Tiny gherkins and cock's kidneys surround the true salade opéra, which is garnished with a very thin mayonnaise.

#### AN ELABORATE RECEPTION MENU

For a large afternoon reception, a vastly different menu is required. Below is the menu served recently at a very smart affair in New York, given by a hostess who recently returned to her native land after many years spent abroad. While the menu was in the best of taste, it was not notable for any innovation, for the present day abroad is marked by extreme conventionality in the little entertaining which is done.

Croquettes de Ris de Veau Petits Pois Jambonneau, Reine-Marie Mayonnaise de Volaille Salade de Homard Sandwich de Langue de Bœaf Sandwich Windsor Sandwich de Laitue et des Œıfs Ramequin au Foie Gras Glacés Fantaisies Corbeilles Friandises Bon Bons

Consommé Armenonville

There are so many receptions and suppers where sandwiches are served that a few new sandwich fillings are sure to be a welcomed change from hackneyed combinations. The bread should be one day old and the butter may be sweet or salt as taste demands, though salt butter is perhaps to be preferred for most sandwiches. This butter should be creamed in order that it may be more evenly and smoothly spread.

#### UNFAMILIAR SANDWICHES

Chicken and chutney sandwiches are quite new. To every half pound of breast of chicken pounded smooth in a mortar or minced are added a tablespoonful of chutney and one and one half tablespoonfuls each of cream and of bechamel sauce, and the mixture is well blended before spreading on slices of buttered bread. Grouse sandwiches, made from cold grouse, should be seasoned with curry paste and chutney, pepper, salt, and the merest dash of ground mace. Favorite sandwiches with clubmen are English sandwiches of cold meat cut in thin slices and laid on a slice of bread which has been spread with a paste made from grated Cheshire cheese, fresh butter, and a little English mustard, and topped with a similar "roof," as Scandinavians call the top of the sandwich—perhaps for the reason that many of their own sandwiches are served with the "roof" off, and are based on only one slice of the bread.

The anchovy sandwiches named after Admiral Nelson are made with a paste of hard-boiled eggs, curry paste, grated Parmesan cheese, and hot seasoning. Aberdeen sandwiches are made from equal parts of cold ham, chicken, and tongue, finely minced and seasoned with curry sauce. Alexandra sandwiches are of cooked ham, tongue, and truffles added

to minced cold game.



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People visit the Battle Creek Sanitarium for its baths and to make use of the elaborate scientific equipment for restoring health and up-building strength. The scientific equipment of the Battle Creek Sanitarium is said to be "the most complete in the world."

Two great hotels furnish every modern convenience. Extensive grounds and well-equipped gymnasiums, libraries, laboratories, golf links, tennis courts and athletic fields help make the place attractive for those who wish only to rest and recuperate, while a great modern hospital (well removed from the other buildings) provides every modern facility for the handling of serious and surgical cases.

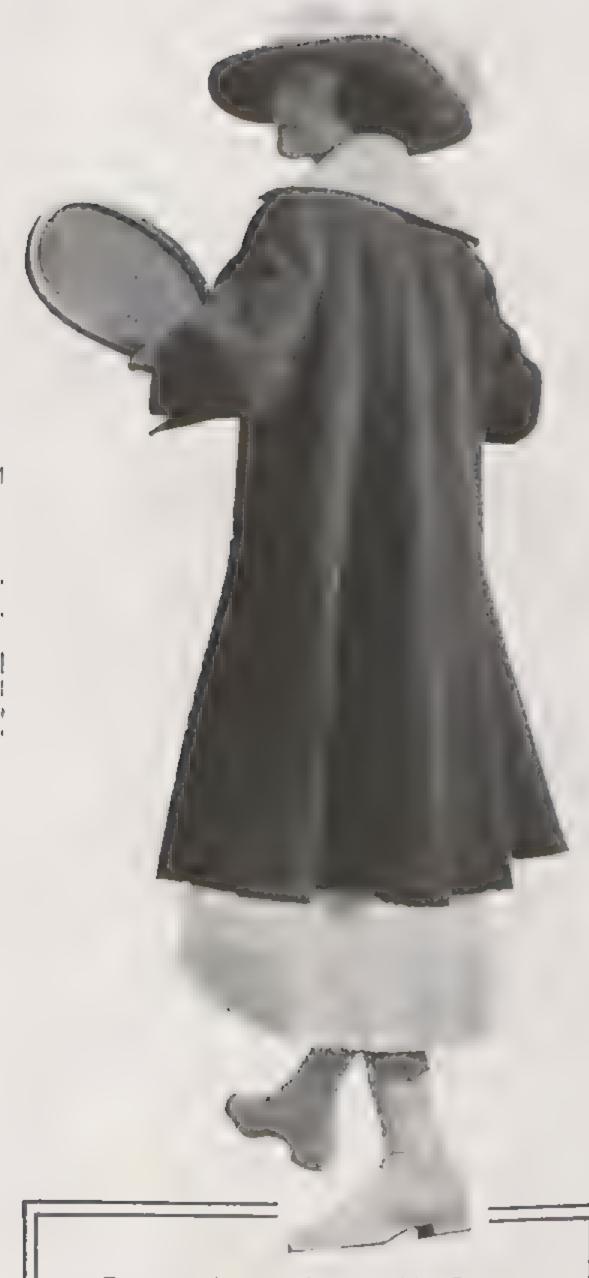
Battle Creek is admittedly one of the most beautiful cities in the United States and its climate is remarkably healthful. Michigan is said to be "the healthiest state in the Union." It is seldom very hot and rarely very cold.

Nearly forty Physicians and Surgeons, several of them Specialists of world-wide note, make up the Sanitarium staff, which is ably assisted by a large corps of specially trained nurses, dietitians, masseurs and other helpers. You could not possibly find better attendance anywhere.

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Photograph by Ira L. Hill In January, "Goyescas," the work of the distinguished Spanish composer, Enrique Granados, had its première at the Metropolitan Opera House

FEBRUARY 15 TO FEBRUARY 30

Metropolitan Opera House, opera by the Metropolitan Opera Company, every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

**CALENDAR** 

Brooklyn Academy of Music, opera by the Metropolitan Opera Company, Tuesday evenings, February 15 and 22.

TUESDAY, FEBRUARY 15

Aeolian Hall, 2:30 p. m., piano recital, Yolanda Mero.

SATURDAY, FEBRUARY 19

Carnegie Hall, 8:15 p. m., concert. Russian

FRIDAY, FEBRUARY 25 Hotel Biltmore, II a. m., last Morning Musicale

Gabrilowitsch.

Godowsky.

SATURDAY, FEBRUARY 26 Carnegie Hall, 3 p. m., Fifth Symphony Concert for Young People, Symphony

Aeolian Hall, 3 p. m., piano recital, Leopold

Acolian Hall, 3 p. m., piano recital, Ossip

Society. Carnegie Hall, 8:15 p. m., concert. Minneapolis Symphony Society.

SUNDAY, FEBRUARY 27

SUNDAY, FEBRUARY 20

THURSDAY, FEBRUARY 24

Acolian Hall, concert, New York Symphony Society.

SATURDAY, MARCH 4

Acolian Hall, 3 p. m., piano recital. Ernest Schelling.

Carnegie Hall, 8:15 p m., Intercollegiate Glee Club Concert

SUNDAY, MARCH 5

Acolian Hall, 3 p. m., concert. New York Symphony Society.

SATURDAY, MARCH II

Acolian Hall, 3 p. m., piano recital. Ossip Gabrilowitsch.

Carnegie Hall, 3 p. m., sixth Symphony concert for Young People, Symphony Society.

Carnegie Hall, 8:15 p. m., concert, Phile harmonic Society.

IUESDAY, APRIL 4

Aeolian Hall, 8:15 p. m., violin recital. Francis Macmillen.

#### **MUSIC NOTES**

HE two most important premières at the Metropolitan Opera House for this season have been "Prince Igor," Borodin's historical opera of the eleventh century, and "Goyescas," by the Spanish composer, Enrique Granados. "Prince Igor," which was to have been given last year, has in consequence of this delay been presented with a perfection of detail in the matter of chorus and general ensemble that only ample time and numberless rehearsals could produce. It is, from first to last, a magnificent spectacle, depicting all the exaggerated pomp and glittering display of the Russian warrior in the ranks of the nobility. Territorial feuds among the warring principalities furnish the slight dramatic action of the opera And the splendid oriental color of its (Continued on page 104)

# The New Higher 4 Corsets Need Brassieres

VE'RE back again to fitted styles—the flat bust relaxed figure has gone—the Paris openings show quaintly styled, snugly fitted bodices, above a billowy skirt—and this means brassieres.

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Lucrezia Bori was to have sung the principal soprano role at the première of "Goyescas" but her now long continued illness prevented



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Classic beauty of line characterizes these nursery furnishings of Jansen-Ware done in wood and wicker. Design and coloring, after the manner of the Brothers Adam, give them an exquisite daintiness just suited to the nursery. In the rich, cream-ivory tones, with dainty relief in darker shade and in fairylike touches of pale blue, each piece is a thing of rare beauty.

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(Continued from page 102)



W Mishkin

A day for musical New York to note is February twelfth, when Mischa Elman's third New York recital takes place at Carnegie Hall

lyrical score is mainly in the concerted numbers, while a single serenade of exquisite beauty and a bass solo in the second act by Prince Igor, stand in bold relief against a background of brilliant orientalism. While not so popular an opera as "Boris," its Russian predecessor, "Prince Igor" seems, with each production, to gain new favor musically as well as in a spectacular sense. The principal parts are taken by Frances Alda as Princess Jaroslavna; Amato in the title rôle of Prince Igor; Lucca Botta as Prince Vladimir, and Didur in the dual characterizations of Prince Galitzky and Kontchar. Others in the cast are Delanois, Egener, Perini, de Segurola, Bada, and Audisio. Polacco conducts this opera with his usual fine finish.

Enrique Granados, the distinguished

composer of "Goyescas," is of Spanish-Cuban origin. He was born in 1868 in Barcelona, Spain, and up until the age of twelve he showed no unusual abilities in the art of music. He began the study of the piano then, however, and at eighteen he left Barcelona for Paris, where he entered the Conservatoire for serious study. His talent for composition early asserted itself, and at the age of twenty-three he had completed the "Goyescas" dances, which created no small amount of enthusiasm among Parisian musicians. At a contest in Paris where pianists representative of different countries formed the jury, Signor Granados was given the title of Doctor of Music. Signor Granados has already begun work on another opera.

#### IN JANUARY

Among the concerts given during January, was the joint recital of Pablo Casals, the famous 'cellist, and his wife, Susan Metcalfe, soprano. This was a most unusual program in the fact that the two princi-

pal artists were assisted by a small contingent of musicians from the Symphony Society under the alternate batons of Mr. Casals and Mr. Victor Kolar. M1. Casals contributed Boccherini's B Major Concerto for 'Cello and Orchestra with a deep musicianly understanding of the score, and later, in the C Major suite by Bach, his tone and technique brought repeated recalls. Mme. Casals, who is very well known as a concert artist, sang with splendid sympathy and artistic insight an aria from "Aces and Galatea" and "Deh, vieni, mon tardar" from the "Marriage of Figaro." She was accompanied by the orchestra.

#### WELCOME TO OLD CONCERT FRIENDS

Julia Culp, the Dutch soprano, gave her second New York Recital at Aeolian Hall on January 13, and again demonstrated the marvelous finesse that has always marked her work. Her numbers included groups of songs by Schubert, Franz, Cornelius, and Brahms. All were given with exquisite purity of style, an unusual clarity of tone, and admirably sustained breath. Many encores were demanded and graciously accorded at the end of the program. This is Mme. Culp's fourth season in America, and her popularity seems never to wane.

Mme. Melba's appearance at the Hippodrome with Sousa's Band, on the night before she left for her western tour, was the occasion of a remarkable ovation. The appeal which this famous singer made was through the same fine magnetism, the same warm vibrant tones of the middle register, and the same emotional delivery which made her fame. Her familiar "Addio" from "Bohème," "Ave Maria" from "Otello," and Tosti's "Good-Bye" brought her repeatedly before the audience. At the last she appeased her hundreds of admirers with Landon Ronald's "Down in the Forest." After a long tour extending to the Pacific Coast, Mme. Melba will return to New York for a period of well-deserved rest.



On the second of January when she sang at the Hippodrome, Mme. Melba received a tremendous ovation. She is now on a tour extending to the Pacific coast

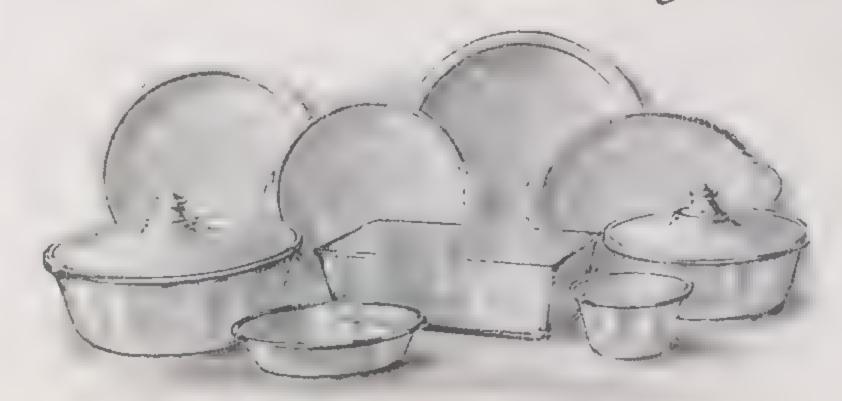








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#### A UNIFIED COSTUME

MRS. E. S. G.—Please tell me what kind of hat, shoes, and gloves would look well with an afternoon coat of dark green velours trimmed with silver-gray fur?

Ans.—With the coat you describe a black satin antique or velvet hat trimmed with an orange flower and a band of fur to match the fur on the coat would be smart. Either white suède or chamois one's meeting the guest of honor, without gloves would be correct. Since the shoes this season are more conservative than last-all-black high-laced boots have come into favor as have also the combination of dark gray or brown with black; but for your costume, all black would be preferable.

#### FOR A SIMPLE WEDDING

morning church wedding. Would it guests. The daughter could stand beside be perfectly proper for me to wear a her mother, and thus save guests the traveling suit and a hat? I am asking embarrassment of finding both. The only a few intimate friends. Does that require invitations, or shall I send only announcements afterwards?

Ans.—For a simple morning church wedding it is perfectly proper to wear a traveling suit. With it you would wear a hat, since the service takes place in a church.

It is quite proper in asking just a few intimate friends to write little personal notes; the announcements on the day of the wedding may be sent to other friends.

CARDS OF GUESTS AND OF HOSTESSES

Mrs. A. C. G.—After giving a formal "At Home," should the hostess call upon those who sent cards, by mail or otherwise, as well as upon those who attended the function?

Home" it is certainly not necessary for the hostess to return calls made by sendhome, and has given them the opportun- to her signing herself that way.

TOGUE invites questions on dress, ity, as it were, to make their calls. If social conventions, etiquette, any guest attends to whom the hostess entertaining, household decora- owes a call, she should make that call at tion, schools, and the shops. her earliest convenience, and the guest Any reader may have an answer on these owes the hostess a call. It is in the and similar topics; Vogue stands ready nature of a call to attend the recoption,

Because fashion is so variable, and Mrs. C. E. U.-Mr. and Mrs. George depends so much on who you are and Brown have built a new house in the where you are, it is always better to se- suburbs. They wish to give a reception cure a reliable answer to each problem or an "At Home," if this is a term that than to run the risk of making a mistake. may be used for an evening affair. They Before asking Vogue, please read care- have a grown son and a daughter and son-in-law living with them. Mr. and (1) Addresses of where to purchase Mrs. Brown wish to entertain the friends any article will be sent by mail without of their sons and daughters, as well as charge and as promptly as possible, pro- of themselves. Should all their names vided that a self-addressed, stamped en- appear on the invitations, or should the cards of the young people simply be en-(2) Answers to questions of limited closed? If cards are used, should the or should they have separate cards?

(3) Ten-day questions. Answers sent Ans.—In sending invitations for a by mail within ten days after receipt. housewarming, the name of the heads of the family naturally signifies that the (4) Confidential questions. Answers resident members of the family, that is, all their friends. The married daughter (A) The right to decline to answer is and her husband receive also, and their card may be engraved, "Mr. and Mrs. (B) The writer's full name and ad- Albert Smith," as this eliminates sending

#### THE RECEIVING OF GUESTS

Miss S. E. G.—I am planning a dance for a bride elect and want to have the bridal party receive with me; also my mother. What is the correct order in which to place those in the receiving line?

Ans.—It is extremely unusual nowadays to have a receiving line. A better plan would be for you and the bride and your mother to stand rather near the door, and allow the rest of the bridal party to be in the room with you; after the guests had met you, you could introduce them to your mother and the bride, and they could pass on and talk informally to the others. This would insure every there being a stiff receiving line.

Mrs. F. M. F.—When invitations to a thé dansant to be given for a young daughter and two sons are sent on the mother's visiting-card, how should the guests be received? Should both of the parents and those for whom the tea is given stand in a receiving line?

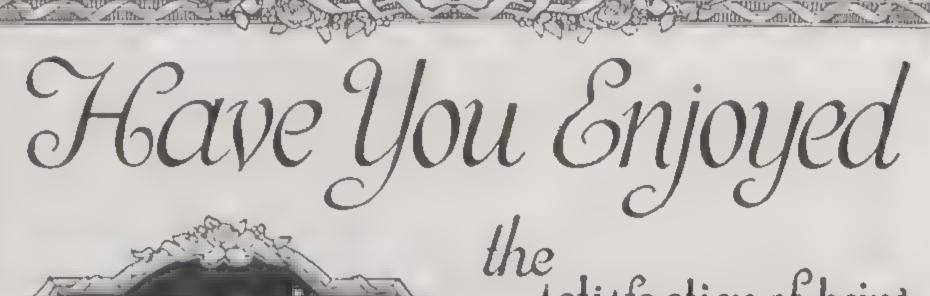
Ans.—The person in whose name the Miss R. E.—I am to have a simple invitation is issued must receive the father and brothers may stand near, but in a very informal way, as receiving lines are not considered good form at afternoon teas. It is most important that the parents be present when entertainments are given for young people.

"MARY SMITH" OR "MRS. JOHN SMITH"?

Mrs. M. A. C .- Is it ever considered proper for a married woman to sign herself "Mrs. John Smith"? For instance, on monthly club notices when the president's name appears, should it be "Mary Smith" or "Mrs. John Smith"?

Ans.—It is never permissible for a woman to sign herself "Mrs. John Smith." Under all circumstances she signs herself." Mary Smith," and if she is signing a letter, she puts in brackets Ans.—After giving a formal "At underneath her name, "Mrs. John Smith," with the address.

If her name is to appear on a list, as ing cards through the post. In fact, of patronesses or officers, her name she has merely set aside a day upon should be given, of course, "Mrs. John which all her friends may find her at Smith." This, however, is not analogous





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#### Births

NEW YORK

Webb.—On January 9, to Mr. and Mrs. James Watson Webb, a son.

CHICAGO

Boal.—On December 8, to Mr. and Mrs. Ayres Boal, a daughter.

PHILADELPHIA

Ervin.—On December 22, to Mr. and Mrs. Robert Gilpin Ervin, a son.

#### Deaths

NEW YORK

Dodd.—On January 10, at his residence, Frank H. Dodd.

Schieffelin.—On January 13, at her home, Mary Jay Schieffelin, widow of the late William Henry Schieffelin.

PHILADELPHIA

Clark.—On January 9, at Garnett, South Carolina, Clarence Howard Clark, Jr. **PITTSBURGH** 

Allen.—On December 26, Colonel Edward Jay Allen, father of Mrs. E. A. Rickmers of Miami, Florida.

Allen. - On December 31, Elizabeth Allen, wife of the late Colonel Edward Jay Allen and mother of Mrs. E. A. Rickmers, of Miami, Florida.

Carnegie.—On January 16, at the home of her daughter, in Waverly, Massachusetts, Lucy Coleman Carnegie, widow of the late Thomas M. Carnegie.

SAINT LOUIS

Knapp.—On January 6, in New York, Charles Welbourne Knapp.

#### Engagements

NEW YORK

Brace-Donaldson.—Miss Dorothy Brace. daughter of Mr. Charles Loring Brace, to Mr. John Calvert Donaldson, son of Professor Henry H. Donaldson.

Don-Clancy.-Miss Lois Amelia Don, daughter of Colonel John Don of Troy, New York, to Mr. John McFarren Clancy of Louisville, Kentucky.

Hyde-Feitner.-Miss Lillian B. Hyde, daughter of Mrs. Richard Hyde, to Mr. Quentin Feitner, son of Mr. Thomas Feitner. AUGUSTA

Stearns-Lazo. - Miss Constance Stearns, daughter of Mr. George Russell Stearns, to Mr. Antonio Lazo, son of Mr. Antonio Lazo-Arriaga, formerly minister of Guatemala to the United States.

BALTIMORE

Ligon-Richards .- Miss Mary Ligon, daughter of Mr. Charles W. D. Ligon, to Ensign Frederick G. Richards, U. S. N. BOSTON

Agassiz-Felton.-Miss Maria Dallas Agassiz, daughter of Mr. Rudolph L. Agassiz, to Mr. Cornelius Conway Felton, son of Mr. Edgar C. Felton.

Jordan-Robinson.-Miss Dorothy Jordan, daughter of Mr. Eben D. Jordan, to Mr. Monroe Douglas Robinson, son of Mr. Douglas Robinson.

Lord-Laughlin.-Miss Rebecca Greenleaf Lord to Mr. Henry Alexander Laughlin, son of Mr. James B. Laughlin.

CHICAGO

Besley-Phillips.-Miss Violet Besley, daughof Mrs. Charles Howard Besley, to Mr. Leonard Phillips.

Buckingham-Blair.-Miss Alice Buckingham, daughter of Mr. John Buckingham, to Mr. Parker Blair, son of Mr. Thomas Blair.

daughter of Mr. David R. Forgan, to Mr. Halstead G. Freeman, son of the Reverend John Newton Freeman.

CINCINNATI

Foster-Bartlett.-Miss Julia Resoe Foster, daughter of Mrs. Joseph C. Foster, to Mr. Edwin Ball Bartlett of Milwaukee.

MINNEAPOLIS

Sexton-Richards. -- Miss Marguerite M. Sexton, daughter of Mr. Charles W. Sexton, to Mr. Bergmann Richards.

PHILADELPHIA

Baily-Koons.—Miss Mary Baily, daughter of Mr. Charles Winter Baily, to Mr. B. H. Brewster Koons, son of Mr. Robert J. W. Koons.

Clayton-Earle. - Miss Mary Evans Clayton, daughter of Mr. Paul Clayton, to Mr. Ralph Earle, son of Mr. George H. Earle, Jr.

Henry-Chatfield.—Miss Elizabeth Henry, daughter of Mrs. Charles Wolcott Henry, to Mr. William H. Chatfield, son of Mr. Albert H. Chatfield.

Kennedy-Townsend.-Miss Agnes Clarke Kennedy, daughter of Mr. Albert E. Kennedy, to Mr. Caspar W. B. Townsend, son of Mr. J. Barton Townsend.

Strobel-Starr.—Miss Springer Harbaugh Strobel, daughter of Mr. Victor O. Strobel, to Mr. Fletcher Coleman Starr, U. S. N., son of Mr. Arthur B. Starr.

PROVIDENCE

Brownell-Lowry.—Miss Henrietta Brownell, daughter of the late Winthrop S. Brownell, and niece of Dr. George H. Ames, to Lieutenant George M. Lowry, U. S. N., son of Mr. R. St. P. Lowry of Erie, Pennsylvania. SAINT LOUIS

Bonsack-Plumb.—Miss Helen Bonsack, daughter of Mr. Frederick C. Bonsack, to Mr. Dutro Plumb, son of Mrs. Robert Plumb.

Finlay-Slater. - Miss Belle Finlay, daughter of Mr. Andrew Finlay, to Mr. John Arthur Slater.

SAINT PAUL

Griggs-Barbey .--- Miss Mary Griggs, daughter of Mr. Milton Griggs, to Mr. John Edwin Barbey, son of Mr. John Barbey.

Haynie-Harry .- Miss Elizabeth Haynie, daughter of Mr. Edwin C. Haynie, to Mr. Frederick Harry.

Warren-Sweeney.---Miss Phoebe Allen Warren, daughter of Mr. Alvah H. Warren, to Mr. William Homer Sweeney, son of Mrs. T. W. Brown.

#### Weddings

Bigelow-Moore.—On January 29, in St. Thomas's Church, Mr. Ernest A. Bigelow, Jr., son of Mr. Ernest A. Bigelow, and Miss Katharine Moore, daughter of Mrs. William R. Sayles, Jr.

Brewster-Sanford.—On January 1, in Litchfield, Connecticut, Mr. Francis Brewster, son of Mrs. A. Maclay Pentz, and Miss Joan Satterlee Sanford, daughter of Mrs. William H. Sanford.

King-Simons.—On January 12, in Christ Church, Mr. Harry Lee King, son of Mrs. C. Henry King, and Miss Cornelia Neilson Simons, daughter of Mr. Charles Dewar Si-

Wood-Riordan.-On January 25, in the Church of the Heavenly Rest, Mr. Wilfrid Wood, son of Mrs. Frederick Wood, and Miss ' Helen Price Riordan, daughter of Mr. James Riordan.

BALTIMORE

Bartlett-Downes.—On January 10, Mr. Edward Lewis Bartlett and Miss Kathryn Downes, daughter of Mr. Joseph L. Downes.

CHICAGO

Minotto-Swift.-On January 15, at the Chicago residence of the bride's parents, Count James Minotto, son of Count D. Minotto of Venice and Wannsee, and Miss Ida May Swift, daughter of Mr. Louis F. Swift.

PHILADELPHIA

Macauley-Lennig.—On February I, Mr. Harold Macauley, son of the late Rearadmiral Edward Yorke Macauley, U. S. N., and Miss Elsie J. de B. Lennig, daughter of Mrs. John B. Lennig.

Martin-Hutchinson.-On January 29, in Christ Church Chapel, Mr. George Whitney Martin, son of Mr. Edward E. Martin, and Miss Agnes Wharton Hutchinson, daughter of Mrs. S. Pemberton Hutchinson.

SAINT PAUL

Drake-Hadley.-On January 22, in the Forgan-Freeman.-Miss Marion Forgan, House of Hope, Dr. Carl B. Drake, son of Mr. Harry Trevor Drake, and Miss Louise Hadley, daughter of Mr. Emerson Hadley.

#### Weddings to Come

NEW YORK

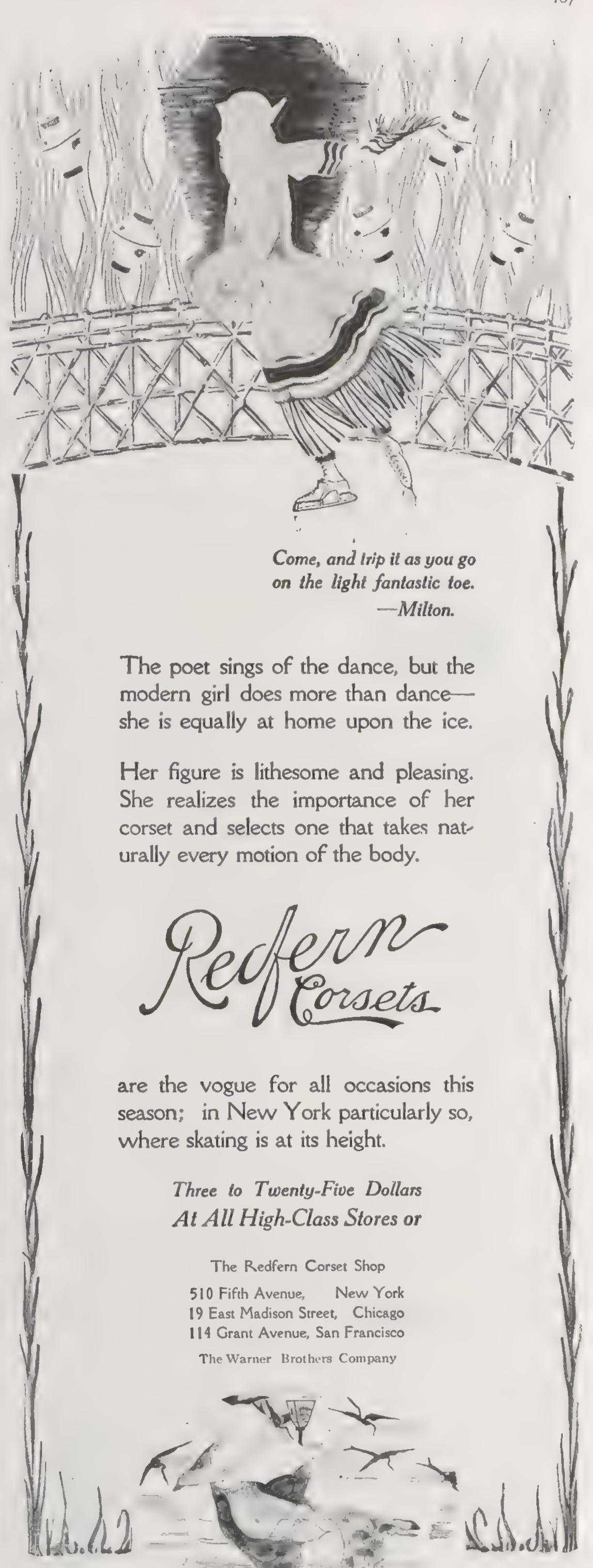
Chapin-Hartshorne.—On February 23, in the Collegiate Church of St. Nicholas, Miss Marietta Chapin, daughter of Mr. Simeon B. Chapin, to Mr. Harold Hartshorne, son of Mr. James Mott Hartshorne.

Rand-Clinton .- On February 19, in St. Bartholomew's Church, Miss Margery O. Rand, daughter of Mrs. Herbert Ten Broeck Jacquelin, to Mr. Charles Kenneth Clinton, son of the late Charles W. Clinton.









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## THE SUBSTANCE SCOPORTS -

(Continued from page 43)

only through deep musical knowledge sala were hung with a lovely old red and appreciation.

the Countess de la Beaume, Mr. Charles chairs were ranged in quiet simplicity Williamson, and Sir Hubert Miller, are against the walls, and Persian rugs of but a few of the other well-known people the sixteenth century period were used who had either palaces or apartments in to cover part of the mosaic floors. This Venice. Miss Muriel Wilson, a noted treatment gave to the grand hall an at-English beauty, the Duchess of Rutland, mosphere of dignity which no doubt it and her lovely daughter, Lady Diana had possessed in days gone by. These Manners, were also constant visitors; old palaces with their magnificent prothe latter always caused a sensation portions need but very little to make them when she appeared on the Piazza at wonderful, if only one knows how to night.

and historical palaces and show the in- apartment in Paris or New York. days seemed to have been revived for and decorative panels. All the hangings the occasion by this great lady, and this were of rose red brocatel, and the bed splendor was repeated whenever the was of wrought iron, gilt, having evidently Emperor visited the City of the Doges. been some old gateway in former days. The Countess Albrizzi, the Countess di Robilant, and the wonderful Marchesa Casati are among those who keep up tradition in true Venetian fashion. The Marchesa Casati, at sunset, reclining in her gondola, wrapped in tiger skins and to be seen only in Venice.

#### REALIZING THE DREAM

When at last my dream of an Italian palace came true, I took as my dwelling place the Palazzo Balbi-Valier, now leased by Mr. Anthony Drexel. The palace had at that time lapsed into decay, if not absolutely into ruin, but gradually, with care and judicious improvements, it rose from the rank of a minor palace into that of a palace which the guides and gondoliers pointed out to tourists, and through the open windows might be heard resounding from the Grand Canal a voice announcing "Palazzo Balbi-Valier," inhabited by a "famiglia inglese" or "francese" or of any other nationality interior. that might be pleasing to the gondolier.

Within this old palace, the foundations of which date from the eleventh century, the long sala which in all big Venetian palaces runs through from front to back, and ceiling copied from the Ducal Palace, the entire depth of the house, had been and the travi, painted in pale blue and cut up by some barbaric tenant, who had gold, repeated the tone of the rare old evidently been anxious to increase the Ispahan rug in shades of faded turquoise. number of rooms. We restored the sala The furniture was of the fifteenth and to its original proportions, giving it a length of some ninety feet; we restored gold, and the hangings were of velvet the ceilings, all of which had been cov- and brocade in warm greens, faded blues, ered with plaster and decorated with all and gorgeous oranges,-velvet or brothe horrors which Italian taste of the cades,-producing harmonies which, in bad period from 1860 to 1870 was so this sun-bathed room, seemed to vary fertile in inventing. The walls of the with all the varied hours of the day.

damask, against which the marble pillars Lady Radnor, Lady Helen Vincent, showed their full beauty. Beautiful preserve their dignity, to save them from Gradually Italian society—even the overcrowding and from too many deco-Venetians—discovered that Venice was rations. Unfortunately, the minds of quite a delightful place during the sum- many of the foreign colony and, I am mer months; what with the sea bathing sorry to say, of some of the Italians, too, at the Lido and the social gaieties in seem not to have grasped this fact, and Venice itself, they gradually decided to they treat these sumptuous old palaces keep open some of their own splendid as they might treat some cozy little

vading foreigners how true Venetians, The two principal rooms of a Venetian aristocratic and superb, keep up their palace are usually on either side of the rank in real state. No one can forget sala. In the Palazzo Balbi-Valier, we the reception accorded by the beautiful used that on one side as a salotto and that Countess Morosini to the German opposite it as a bedroom. The walls of Emperor who, after the Imperial Yacht this bedroom were covered with old had anchored in front of the Piazetta, paneling, exquisitely painted in gray, proceeded at once to the Morosini Palace. blue, and gold. The ceiling of this room All the pomp of the Venice of bygone was especially fine, with gilded carvings

#### A VENETIAN DRAWING-ROOM

The salotto always seemed to me one of the loveliest rooms in Venice. There was a beautiful view from the windows, fondling her favorite leopard, is a sight and within, the walls were covered with champagne colored damask of an early Italian design. The ceiling, formed of panels delicately painted and lacquered in greens and pinks, was one of the loveliest in the eighteenth century style which I have come across. Most of the furniture was in this same delightful eighteenth century lacquer, which is seldom seen outside of Venice, and which is highly prized by collectors. The chandeliers and some of the decorative pieces were of old Venetian or Bohemian glass, and brocades softened by time, red velvets, and handsome Ispahan rugs completed an ensemble of rare harmony. On the walls, a few of the beautiful canvases of Guardi and a very fine Longhi gave the completing touch to this Venetian

> The music room looked out on an old garden with magnolia and cypress trees. The walls, rough-plastered in tones of creamy yellow, harmonized with a frieze sixteenth century type, in walnut and in







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#### CALENDAR OF EXHIBITIONS

NEW YORK

Cathedral Parkway Gallery. Paintings by J. Eliot Enneking, from January 26 to February 16.

Durand-Ruel Galleries. Paintings by Monet and Renoir, through February.

Fine Arts Building. Annual exhibition of the Architectural League, from February

6 to February 26. Keppel Galleries. Drawings and etchings by Joseph Pennell, including recent New York etchings, from January 20 to February 15.

Macbeth Galleries. Paintings by Charles W. Hawthorne and Jules Guérin, from February 2 to February 15.

MacDowell Club. Bimonthly exhibitions of the work of American artists.

Museum of French Art. Exhibition of works by French artists at the front, for an

indefinite period. National Arts Club. Annual exhibition of the American Water Color Society, from February 3 to February 27.

New York Public Library. Print Gallery: portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etchings and of engravings.

Rose Gallery. Works by Raphael Kirchner, from January 17 to February 12.

HARTFORD

Wadsworth Athenaeum. Exhibition of the Connecticut Academy, from February 14 to February 28.

PHILADELPHIA

Pennsylvania Academy. One hundred and eleventh annual exhibition of contemporary art, from February 6 to March 26.

#### ART NOTES

HE Besnard mural decoration intended for the walls of the Hague Peace Palace reached New York safely,—despite the reports of its loss,—and was duly exhibited in the ballroom at the Ritz-Carlton. With the Besnard painting were shown about a hundred sketches and paintings contributed by the Société Fraternelle des Artistes. This exhibition, which was held for the benefit of French artists and their families, was organized on an elaborate scale, and lectures by prominent artists and architects were planned to accompany it. Unfortunately, owing perhaps to the very elaboration of the setting, the exhibition failed to

attract the interest that was anticipated, and the attendance did not warrant a long continuation of it. The Besnard mural paintings afforded a magnificent clou for the collection, but much of the other work was slight. It is probable that the Besnard paintings will be exhibited in a number of

other cities.

#### THE REISINGER COLLECTION

A brief but exceptionally fine exhibition was that of the collection of paintings belonging to the late Hugo Reisinger, which were on view at the American Art Galleries for a few days previous to the sale of the collection at auction. This collection consisted mainly of modern works. As Mr. Reisinger was a German by birth, the nineteenth century German painters were well and abundantly illustrated, but the collection contained, also, many fine French works,notably of the Barbizon men and the Impressionists,—and an excellent showing of the Swedish and Dutch masters, including Zorn, Larsen, Mauve, Israels, and William Maris. (Continued on page 112)



The suave beauty and strength of Mrs. Burroughs's work, as well as that element which surely comes from the east, appear in this seated figure

## You Cannot Afford to Miss These Four Issues

THE next four numbers of Vogue are those in which the program of spring and summer clothes is outlined. They are the texts as it were, from which the season's fashions are developed. To miss these numbers is like coming in after the sermon is begun and missing the point the speaker is trying to make. To get a concise working idea of the mode, it is positively necessary to have all four of these forth-

coming numbers. The Paris Openings Number and the Spring Fashions Number set forth what you will be expected to wear during the spring and summer. The Spring Patterns and Materials Number and the Smart Fashions for Limited Incomes Number give you practical advice on how to plan, buy and make what the other two numbers have shown you that you are expected to wear.

#### SPRING PATTERNS NUMBER

Dated March 1. Along with its advance fashion information, this number illustrates, in conveniently compact form, those new models deemed so practical and so sure to hold their style that they have been selected for reproduction in Vogue Pattern form. An interesting number to the student of fashions; an indispensable number to the user of Vogue patterns.

#### PARIS OPENINGS NUMBER

Dated March 15. This issue of Vogue contains the complete story of the Paris openings. It illustrates and describes the successful creations of each couturier, and these taken collectively, establish the mode for the new season. For weeks Vogue's Paris correspondents have been gathering for your benefit everything authoritative and new. This number includes the best models from the best collections, and gives them to the public many weeks before they are shown elsewhere.

#### SPRING FASHIONS NUMBER

Dated April 1. The last word on spring models, including many that hark forward to the styles of summer. Gowns, tailleurs, waists, hats, wraps and all the necessary accessories will be pictured and described, so that at one glance you can tell what all the best dressmakers and shops are offering. This is a number which it is particularly necessary to be peak in advance.

#### SMART FASHIONS FOR LIMITED INCOMES

Dated April 15. To dress well, one must have either taste and time or taste and money—time to plan things economically, or money to buy them extravagantly; and in either case, taste. Vogue unquestionably has the taste, and in the April 15 issue Vogue will take the time to plan your wardrobe economically. This Smart Fashions for Limited Incomes issue tells you how half your old wardrobe can be made over, and where you can shop, and what you can buy to make up the new half smartly and at a reasonable expense.



How did they do it, those clever couturiers who have somehow buttoned upon us the tight and stiffened bodice? It is as if we had stood in a trance with our eyes fixed upon the rapidly widening skirt and awakened suddenly, like Gulliver, to find ourselves enmeshed—incased in a sheath of taffeta like the Martial et Armand frock above.

Doucet costume of black faille further asserts by its low muslin vest that high collars are doomed. shop, and what you can buy to make up the new half smartly and at a reasonable expense.

IMPORTANT! Unlike most magazines, unsold copies of Ve

IMPORTANT! Unlike most magazines, unsold copies of Vogue are not returnable by newsdealers. Therefore it is highly desirable that you make an advance reservation of these issues with your dealer. He will gladly reserve them for you.

443 FOURTH AVE.

She who runs may read that faille and

its sister fabric, taffeta, are to be the

piece de resistance of spring fashions,

and there is little doubt that black cos-

tumes will be extremely smart, at least

for the opening of the season. This

VOGUE

NEW YORK CITY

(Continued from page 110)



#### BIEN OLIE GRECIAN-TRECO

The Handmaid of Style and of Health

The modern woman, in her manifold activities, demands a corset adapted to her dancing, her tennis, her riding, her golf, her motoring, even her moments of rest. The miss requires a corset which softly and safely guides the figure into womanly contour.

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This need is superlatively met by the Bien-Jolie Corsets. The marvelous Grecian-Treco fabric, found exclusively in Bien-Jolie Corsets, moves with the body as if it were a part of it, firmly yet gently holding the figure lines, never losing the beautiful contour of the corset itself.

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#### BENJAMIN & JOHNES, Newark, N. J.

Other Bien-Jolie creations are:

La Caresse and Custom Finish Corsets, and the famous Bien-Jolie Brassieres.

Contemporary American artists were well represented in . this collection, and there were also a number of works by such earlier men as Whistler and Winslow Homer. A few modern Italian works, a painting by the Spaniard, Sorolla, a Hungarian canvas, and a small group of Belgian works further extended the international scope of the Reisinger collection, and some ninety water colors and etchings gave variety to it. It is long since a collection of modern works so varied and so well selected has come upon the New York market.

At the Folsom Galleries during January was shown a group of paintings and sculpture which included several works by Edith Woodman Burroughs, the well-known sculptor whose recent death is so deeply to be regretted. Mrs. Burroughs's work was both original in idea and excellent in execution. Her rendering was direct

and simple and her feeling for beauty comes to the Museum directly from the keen and sensitive. Some of her finest family of ne great-great-grandson of the work was done for the "Fountain of sitter and in such excellent condition that Youth" and the "Fountain of the a merely superficial cleaning has been Arabian Nights" at the Panama-Pacific sufficient to restore its original brilliancy. Exposition.

#### PAINTERS OF OUTDOOR LIGHT

At the Lotus Club during the last weeks of January was held an impressive memorial exhibition of the work of the late Roswell Morse Shurtleff, the veteran painter of American woods and forests. This painter, who spent a long life in the pursuit of art and attained a unique and notable place in the ranks of artists, was born in New Hampshire in the early eighteen-thirties and began his career as an architect. This profession he soon abandoned for that of an illustrator, and at about 1870 he turned his attention forest light and shadow—the indescribable green gold of sunlight filtering through green leaves, the cool gloom of shadows of the winter woods. In a lesser degree, the life of the forest also interested him, and in many of his paintings, deer startled by some intruder peer from their coverts or, undisturbed, graze peacefully in the forest clearing. This element, however, is always entirely subordinated to the portrayal of the forest itself in all its varying verdure and myriad lights.

At the Louis Katz Galleries, the thumbalways entirely convincing—at least and importance of its prize awards. always agreeable.

#### ACCESSIONS AT THE METROPOLITAN

999999999999999999999

lections.

Mrs. Mary Sherburne Bowers, and it St. Louis, Indianapolis, and Toledo.



Among the tales of Scheherezade which Mrs. Burroughs pictured for the "Fountain of the Arabian Nights" at the Panama-Pacific, was that of "The Poor Fisherman"

The Recent Accessions Gallery boasted further wealth in a group of ten water colors and an oil painting by John S. Sargent, which were a recent purchase from the Hearn Fund. The ten water colors were selected in accordance with Sargent's personal advice and represent his judgment of the best of his achievements in this medium. They form an important addition to the museum collection of water colors, which is already rich in an important group of the splendid water colors of Winslow Homer.

#### A NEW GALLERY

A new name has been added to the list definitely to painting. His interest of New York art galleries by Regnard centered in the outdoor world, particu- and Company of Amsterdam, who have larly in the world of the woods, and his opened at 57 West 49th Street, an great success was in the portrayal of American branch which is to be under the direction of a member of the Dutch firm. This gallery will specialize in Dutch paintings, both old and modern, and it the deeper forest, and the clear-cut tree offers an excellent opening exhibition, which included works of Mauve, Israels, Wouverman, and Caspar de Crayer.

#### AN EXHIBIT OF SWEDISH ART

During the month of February, the Brooklyn Museum of Fine Arts is holding an important exhibition of Swedish art, consisting of the entire Swedish art exhibit from the Panama-Pacific Exposition, box sketches by American painters were supplemented by other exhibits sent from succeeded by a collection of thirty-one Sweden especially for this exhibition. paintings by Birge Harrison, which were This collection shows Swedish art in on view through the first week of Feb- many mediums, for it includes oil paintruary. Harrison, who is now a man some- ings, water colors, engravings, etchings, what over sixty and has a long record of and sculpture in marble, bronze, and achievement behind him, has been wood. The Swedish exhibit was one of throughout his life a painter of the moon- the finest in the art section of the San light and sunlight of out-of-doors. His Francisco exhibition and excelled all work is earnest, individual and—if not other foreign art exhibits in the number

The catalogue of the Brooklyn Museum exhibition, which contains an able outline of modern Swedish art, was prepared by Christian Brinton, whose excellent cata-Prominent in the January exhibition logue of the Scandinavian exhibition, of recent accessions at the Metropolitan some years ago, contributed so largely to Museum of Art was an unusually fine the success of that exhibition. After a example of the work of John Singleton month at the Brooklyn Museum, to which Copley, which is doubly welcome there, it was brought through the efforts of Mr. since the work of Copley is but inade- William Henry Fox, director of the quately represented in the museum col- museum, the collection will start on extended travels,—going first to the The portrait, which is of the charm Copley Society, Boston; then to the which only Copley and Stuart among Pennsylvania Academy in Philadelphia; early Americans knew how to give, rep- and, in turn, to the museums of Pittsresents in three-quarter length, seated, burgh, Detroit, Chicago, Minneapolis,



# Crane's Cinen Lawn [THE CORRECT WRITING PAPER]

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had long been a commanding figure in the social life of the spirited mid-western capital. It was but recently that a severe illness deprived her of that youthful and beautiful coloring for which she had been noted. It was even whispered about that wrinkles had begun to appear. Sincere sympathy was expressed, but sympathy, as usual, was ineffectual.

This state of affairs might have continued indefinitely had not Mrs. "T" possessed a resourceful secretary. To be sure, it is not the duty of one's secretary to attend to one's complexion. But then efficient secretaries have been known to solve many puzzling problems outside the sphere of either "correspondence" or "household ac-

Within an hour after Mrs. "T" had confided to her secretary that she was seeking a means to restore her complexion to its former radiance, a letter was despatched by special delivery to 673 Fifth Avenue, New York. Elizabeth Arden's reply, and a parcels post package containing especially prescribed Venetian Preparations, arrived in surprisingly quick time. During the following fortnight Mrs. "T's" clever maid became quite adept in applying the Venetian preparations with the aid of the new Arden "patter"—and Mrs. "T's" complexion improved so rapidly that soon there was not a blemish to be seen. Today her friends insist that she "looks more beautiful than ever before."

If this be a fable, then here is the "moral": Whether your home be in St. Louis, Denver, Los Angeles, or wherever it is, you may at some future day, if not now, seek relief from a blackhead, or an oily skin, or a sallow one, or from wrinkles and hollows. Do as Mrs. "T" did. Write for advice to Elizabeth Arden, who is conceded to be the international authority on the scientific care of the skin and complexion. You might write TODAY for her book, "The Quest of the Beautiful."

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The tea-wagon top unfolds to make it either a serving table or a side table, and it is equipped with a drawer, two shelves, and a sandwich board; \$13.50

#### SEASON FOR FURNITURE THE OPEN

(Continued from page 75)

For the country house one of the color and design. Shown at the lower most recent developments in furniture right is a pattern which has a white is the combination tea-wagon shown ground with black stripes, with baskets above. This may be had finished in of flowers and fruit blended in rich colorquartered oak, fumed oak, natural ing. It also may be had in a deep wood, or in an Early English finish. cream ground with burnt orange stripes, The top of the table may be unfolded with fruit in contrasting shades. and converted into a side table con- Shown above this linen is another, venient for serving. For chafing-dish the appeal of which lies largely in the

an article of this character has a very logical place in the household.

Among the newest drapery fabrics of the season are some very interesting English linens, the patterns of which are unusual, both in

service or tea on the porch in the summer, careful restraint of both design and col-

oring. A cream ground is printed with soft rose, (Continued on page 116)

On its white ground this cretonne has black branches and colored patterning; 36 inches; 50 cents



are brown trees and orange and gold birds and flowers rioting; 50 inches; \$4

has a cream ground printed with a soft-toned design; 36 inches; \$2.50

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Customer's name . . .

An English linen, striped tan and gold, shows brilliant birds and flowers on a background of green leaves - a formal linen; 50 inches; \$5.25

In the circle is a mercerized, imported casement cotton. The ground is cream, the pattern comes in different colors; 50 inches; \$2.60

A white English linen has black stripes and baskets of colorful fruit. It also comes in cream, with orange stripes; 31 inches; \$1.85



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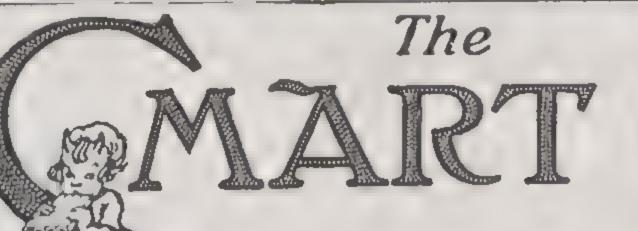
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A Magazine of Cleverness

Edited by **GEORGE JEAN NATHAN** and H. L. MENCKEN

#### Always Amusing; Usually Clever; Often Brilliant

HE new Smart Set is the best quarter's worth that the news-stands offer. There is never an issue without something truly noteworthy in it—a first-rate short story, a memorable novelette, a haunting piece of poetry, an essay with genuine ideas, a double dozen of epigrams that touch the spot exactly.

The cleverest writers in the world, men and women, contribute to the new Smart Set. It is constantly discovering new ones. It has probably brought out more than all other American magazines combined. It cares nothing for established reputation. It never prints the bad stuff of authors who have grown famous—and gone stale. It never buys names.

The new Smart Set is not for the mob. It is not a "popular" magazine. It hasn't a circulation of 1,000,000, and never will have. Its aim is to give agreeable entertainment to the civilized minority. It tries to print the very things that one can never find in the other magazines.

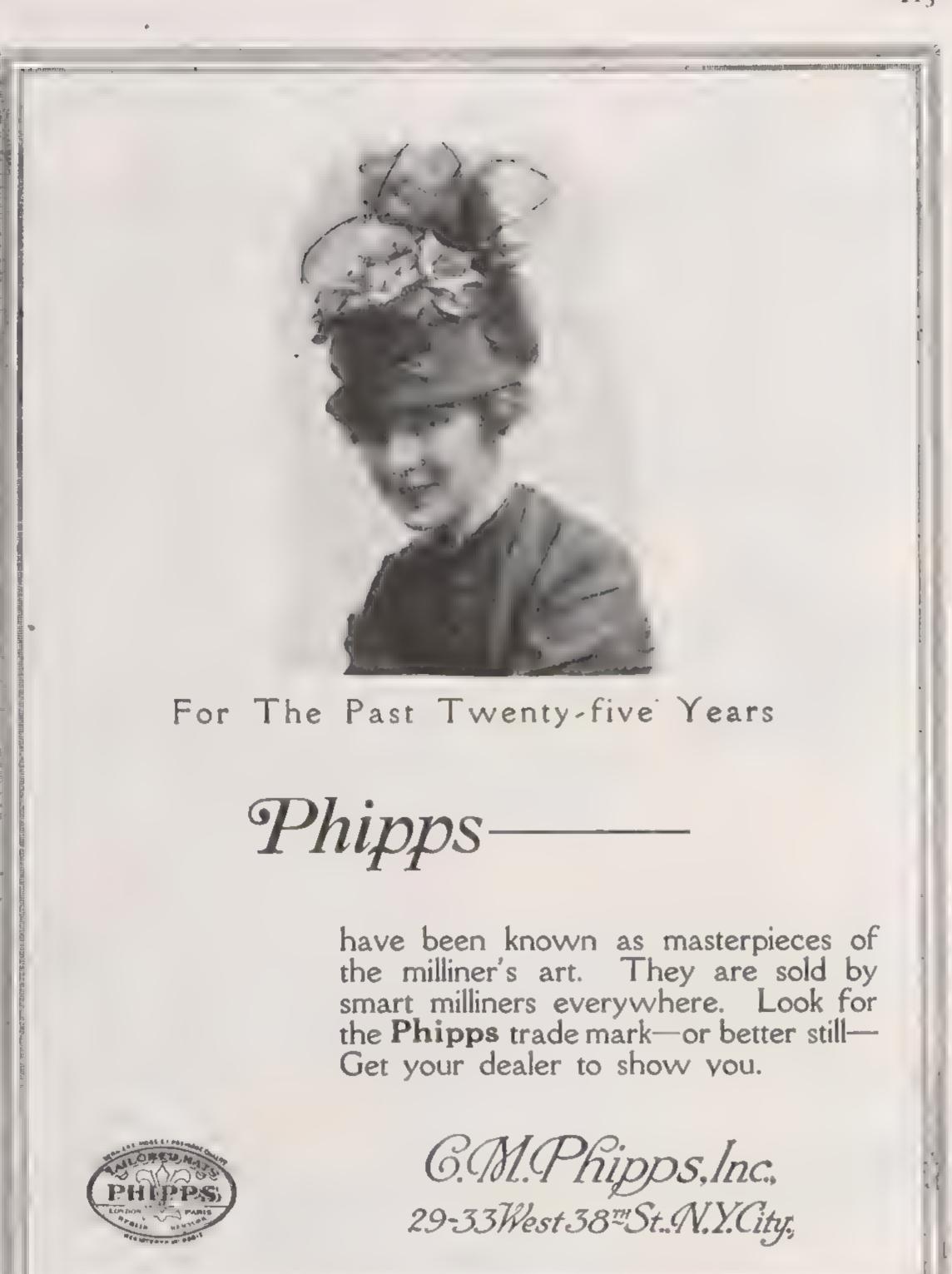
Why not look into the March number, out February 11th? We are sure that it will satisfy you; we hope that it will delight you.

25c. a Copy. \$3.00 a Year

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## JESH TOILET PREPARATIONS

Much is heard of EFFICIENCY these days. Perhaps a word on efficiency in caring for and improving the complexion (after all, a vital matter to most women) would not be amiss.

To look into the mirror and discover that face lines are deepening, that the skin is puffy, that blemishes have appeared, or that one's chin is much too large—and then to furiously ap-



ply cosmetics in the hope that the effect of these conditions on one's appearance will be alleviated, or to hasten to the corner store and pur-chase this cream or that lotion, is hard-

ly the efficient way of dealing with skin and complexion troubles, or with a changing contour.

Muscle Strapping Treatment for restoring genuine youth to the face. By this exclusive "tapping" process the supporting muscles and tissues under the skin are strengthened and stimulated, and the world-famous Ganesh Eastern Muscle Oil is fed into the tissues, nourishing them and giving buoy-ancy and resiliency. The outer skin is thus given a firm, healthy foundation, rounding out the contour, smoothing out lines and wrinkles, eradicating blemishes, and making

the complexion glow with a living, healthy color. This is true efficiency in beauty build-ing. The GANESH Strapping Muscle Treatments are administered by Mrs. Adair's carefully trained English assistants at her three Salons. Single treatments, \$2.50.

Clear blue-whiteness is restored to dull, reddened eyes, and disfiguring crowsfeet are smoothed away by Mrs. Adair's GANESH Treatment for Tired, Lined Eyes. Single Treatments, \$3.50. CONSULTATION at the Salon is gladly given without fee.

Among the GANESH Preparations for home use which Mrs. Adair's patrons call to their assistance at this time of the year, are: GANESH Parisian Beauty Neige Cream, which protects the skin against cold winds, and gives it a satin finish; also removes collar marks. Three colors, \$1.50. GANESH Balm Cleansing Cream, which relieves a rough, chapped skin; excellent for sensitive skins. Jar \$3, \$1.50, 75c.

GANESH HAND CREAM, for softening Witness, in contrast, Mrs. Adair's (original) and whitening reddened hands. \$1. GAN-ESH DIABLE SKIN TONIC for strengthening, toning and whitening the skin that becomes loose from constant contrast between hot rooms and cold winds. Bottle, \$5. \$2, 75c. GANESH EASTERN MUS-CLE OIL for bracing sagging tissues and muscles. Bottle, \$5, \$2.50, \$1. Mrs. Adair's printed Lecture, and a little Book describing all the GANESH Specialties, will be gladly sent on request. The preparations themselves are sent promptly on receipt of check.

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#### THE OPEN SEASON FOR FURNITURE

green, and blue in a pattern which immediately suggests old English furniture

and quaint old homes.

Illustrated at the lower left on page 114 is one of the very wide, 50-inch linens in a large formal pattern unusually well handled. A light tan background is closely covered with narrow gold colored stripes, with flowers and birds in soft blues, golds, greens, and reds on a background of dull green leaves. The wealth of color in the design is practically impossible to describe. Another 50-inch linen is shown in the middle of the left on page 114. In this linen a gray ground displays orange and gold colored birds and flowers against brown tree trunks and grayish leaves.

An inexpensive 36-inch cretonne suggestive of the summer home is that shown in the middle at the top of the cretonnes on page 114. This shows on a white ground black leaves and branches with birds and flowers in a soft blending of pink, dull red, yellow, green, and blue that is delightful to the eye.

#### COTTON CASEMENT CLOTHS

Illustrated in the middle of the cretonnes on page 114 is a 50-inch, highly mercerized imported cotton casement cloth, which very greatly resembles silk. The cream background shows a pattern which may be in mulberry, blue, green, or tan. Another 50-inch casement cloth, not illustrated, somewhat resembles a very fine mohair. In it one stripe, plain écru, has the effect of being hand sewed to the other, a black and white stripe. This is \$2.25 a yard.



This chiffonier belongs to a mahogany set excellent for a country house. The fourposter bed is \$15.75, the bureau \$18.75, the dressing-table \$14.25, and the chiffonier \$18.25. The same set come in bird's-eye maple or American walnut for about \$1.50 more for each piece

One of the most interesting features of the season's materials is a new fabric which has been brought out to take the place of a far more expensive and very popular taffeta. It is very finely ribbed and comes in the widest range of colors imaginable. The two-tone effects are exceptionally lovely, but the solid colors also make up very effectively. It also is 50 inches wide, and costs \$2.25 a yard.

#### SMART FASHIONS for LIMITED INCOMES

(Continued from page .76)

greatest charm. The plain waist is an attractive combination. Or again, relieved by a broad cape collar and a purple faille could be combined with draped sash which crosses from one side blue chiffon over cerise, for the combinato the other. The most timid of home tion of blue chiffon over cerise is a pardressmakers could attempt the making of ticularly attractive one and blends charmthis simple frock without fear of failure. ingly with purple, which the two colors The front breadth is shirred five rows form. In any case, white or cream colored deep; the side breadths are laid in three chiffon should be used for the vest, and small box plaits, with the seam in the may be used for the collar also, if it adds center of the first box plait; the back breadth is shirred to correspond with the be prettier to have the collar match the front breadth. The lower edge of the sleeves and bodice. The hat shown with skirt may be faced with a contrasting this frock is of white satin with a facing material, as this facing is a distinctive of blue straw, and it is trimmed in a simple touch in the spring fashions, and is very fashion with flowers of crêpe de Chine. pretty. If the dress is serge, faille or taffeta could be so used. The collar may match the facing of the skirt or be of the cloth, whichever is most becoming. place touch to the frock.

or of black and white striped ribbon, as suggested on page 76.

to the becomingness; otherwise it would

#### A MUFF FOR SPRING

An attractive muff set from the firm However, it is really better to keep the that makes the hat just described dress untrimmed by any contrasting Frankel Frank and Company-is illusmaterial, except for the band at the lower trated in the middle of page 76. This edge, as to make the collar of silk on a set would appeal particularly to the cloth dress instantly gives a common- woman who herself makes some of the accessories of her wardrobe. The ruche The low-crowned sailor of last year and must and the foundation of the hat will be brought up to date simply by the are of blue chiffon cloth, and the hat and addition of a higher crown. If one has a muff are trimmed with pink tea roses. good straw hat left from last season, a false Blue is mentioned first as it is one of the crown of crinoline covered with taffeta most serviceable of colors, but the set of the same shade as the gown will would be pretty in brown, purple, black, bring the hat well into the new season. gray, or even beige. The small turban The top of the hat could be smartly shape is first covered with the chiffon; finished with a band of contrasting ribbon then a second covering of chiffon is shirred in rows across the top; finally a ruching of chiffon is placed around the An afternoon gown for house wear or toque in an upstanding fashion. Pink informal evening wear is shown in the tea roses are set together about the sides, sketch at the lower left on page 76. In and a bow of blue velvet ribbon is placed this frock, a soft material such as chiffon at one side near the front. The neck is used with marquisette, or any light ruche is formed of a double piece of weight woolen or silk. For luncheons, chiffon shirred through the middle and teas, weddings, or the more formal oc- cut in front and back a trifle longer than casions of the spring, this would be charm- on the sides. The muff speaks for itself; ing in beige silk with the bodice and yoke lengthwise strips of the material are used, of cream chiffon; or a light shade of gray- with long ends, longer at the lower edge blue silk and beige chiffon would make than at the top, to float at the sides.



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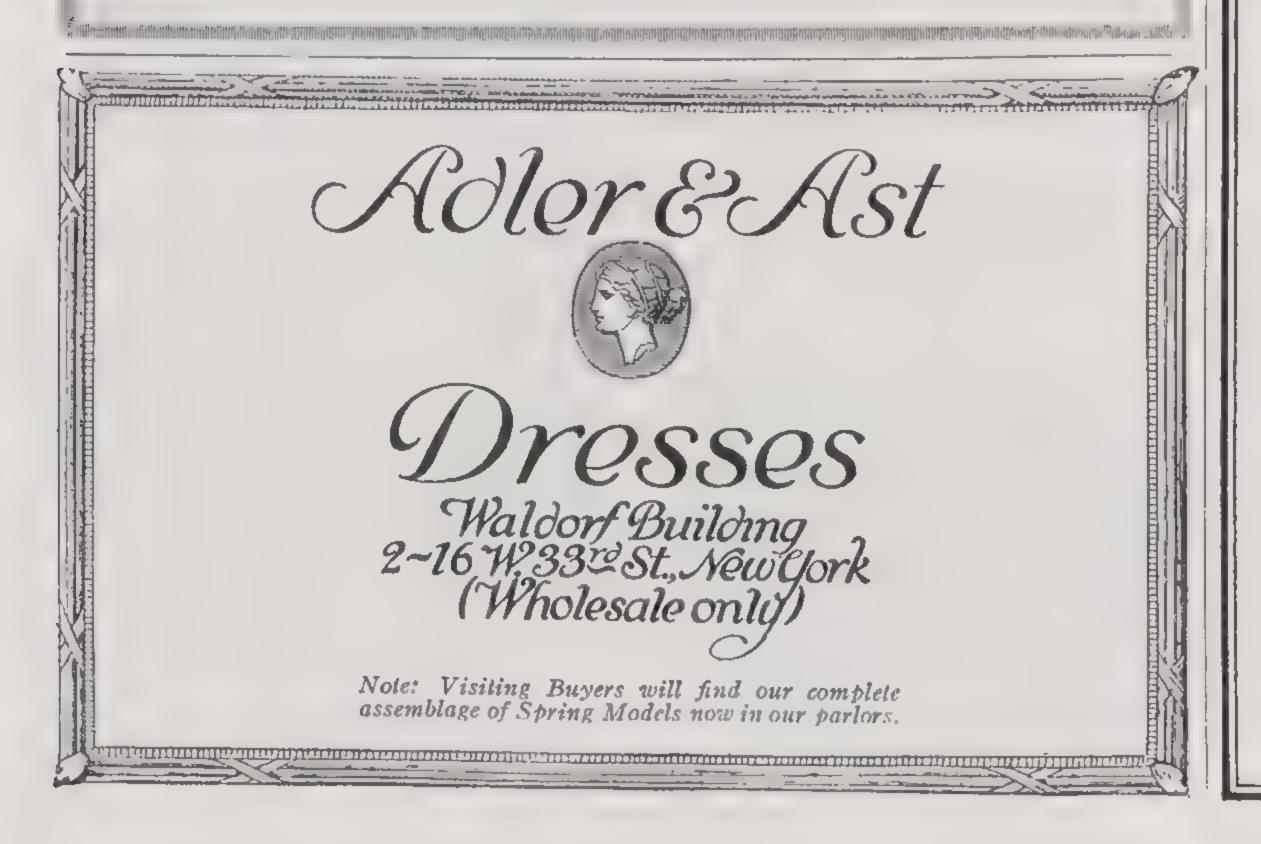
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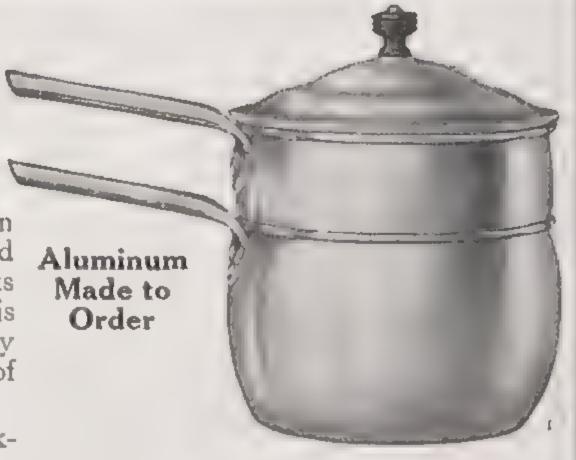
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#### SEEN on the STAGE

(Continued fom page 63)

But, in designing the production of "The Devil's Garden," Mr. Jones was required to cope with a realistic story set, in the present period, in a very actual Rodchurch and a very actual London. He was required to contemplate the General Post-Office—than which nothing, apparently, could be more prosaic and more workaday—and to suggest this environment in accordance with the principles of "the new stagecraft." The primary and essential principle of the new art of the theatre is to fling imitation to the winds, to discard details, and to rely entirely upon suggestion. Mr. Jones succeeded in suggesting more by bounding a shallow stage with a blank wall of neutral gray and setting up three actors to play in profile before this near and neutral background than Mr. Belasco has ever succeeded in suggesting by a full stage loaded down with a thousand actual details. The simple and suggestive settings of Mr. Jones were so thoroughly in keeping with the spirit of the play that the average spectator did not even notice that they were unusually excellent. This fact must be regarded as a great tribute to the selfobliterative craft of the decorative artist; but it must be regarded as a still greater tribute to the imaginative foresight of Mr. Hopkins, who, as the producing director, was ultimately responsible for the entire enterprise. If Mr. Hopkins has his way in the future, our American theatre will be dedicated to beautiful adventures beautifully executed, and "the new stagecraft"—as exemplified by Mr. Jones—will soon cease to be new and will be demanded as immediate and necessary.

#### "THE LITTLE MINISTER"

IT is nearly twenty years since "The Little Minister" was dramatized by the beloved author of the well-beloved novel; and it is ten years since the play was last presented in New York, before the present long-desired reproduction. The whirring wings of time have touched it not at all. We see now that it is a little thinner in material, a little less solid in construction, than several subsequent dramatic masterpieces of the same author, such as "Alice Sit-by-the-Fire" and "What Every Woman Knows"; irremediably sentimental. but, in nearly twenty years, "The Little Minister" has lost nothing of its charm. upon the cheeks of every heroine this as one of those imaginings "whose very born for immortality."

whether the greatest drama should apdisciples of the intellect have made the fame of Bernard Shaw; the disciples of the heart have made the fame of Barrie. People differ in their brains; and any appeal to the intellect divides them into factions and disposes them to disagree. But all people "whose hearts are in the right place" agree in their emotions; and any sane and sure appeal to the affections unites them mystically in a confraternity that is basically human. This is the reason why "The Little Minister," which unites the audience in sentiment, is a greater play than "Major Barbara," which divides the audience into factions.

To cry aloud the critical refrain, "Better a single scene of Barrie than an evening of Shaw," is merely to agree with the majority; but an art that all the people love instinctively, with no re- care for what is most interesting in the course to the intelligence, is really greater theatre. than an art that is appreciated only by the intellectual minority. "The Philanderer," which dealt with intellectual ideas, is dead and done with in the



Photograph by Ira L. Hill Though it is doubtful if the muses clapped their hands when "Very Good Eddie" was presented, in which Anna Orr takes the part of Elsie Lilly, it is artlessly clever enough to be charming

theatre; but "The Little Minister" is everlastingly alive.

#### "DAVID GARRICK"

QIR ARTHUR PINERO once said, in conversation with the present writer, "If ever you write a history of our modern English drama, be fair to Tom Robertson; if it hadn't been for him, I should never have done what I have done, and I don't think that the other fellows would have done much either."

T. W. Robertson, in a period of artificiality, strove earnestly to tell the truth and tried to make the drama "natural." Thereby he heralded that "return to nature" which was more successfully accomplished by Sir Arthur Pinero and Mr. Henry Arthur Jones, the real initiators of all that is best and truest in the contemporary drama in the English language. But Robertson's own plays, whenever they are reproduced to-day, seem artificial and old-fashioned and

"David Garrick"—which has lately been revived by Mr. E. H. Sothern-The element of charm may be described, is typical of Robertson's method. It in Barrie's own words, as the bloom no longer reminds the auditor of life, upon a play; and the bloom that glows but seems a mere compound of well-tried theatric artifices. This play about an master has created may be written down actor is essentially an actor's play. The fabricated plot is cloaked in a fabricated sweetness yieldeth proof that they were rhetoric; and the elaborate language that is uttered by the characters is utterly It has long been a debated question untrue to nature. The central figure, however, affords an able actor an unusual peal to the brain or to the heart. The opportunity for the exercise of many phases of his art. Mr. Sothern's performance is less charming than that of the late E. S. Willard; but it is an able and an adequate performance, and is decidedly worth seeing.

#### THE WASHINGTON SQUARE PLAYERS

THE third bill which has been presented by The Washington Square Players during the course of the current season is—considered as a whole—only a little less satisfactory than the crowning achievement of their second bill; and it serves materially to establish the reputation of this company as purveyors of the sort of entertainment that can not possibly be avoided by those who really

The first item on this latest bill is a one-act play by Mr. Lewis Beach, a recent graduate of Harvard University; (Continued on page 120)



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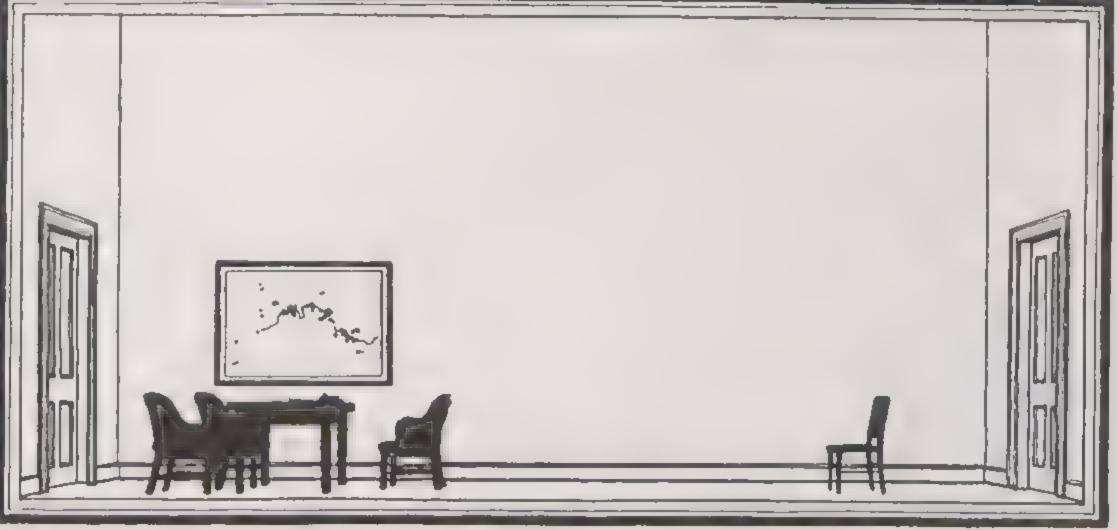
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Robert Jones's sketch of the post office scene which he designed for "The Devil's Garden" gives an excellent idea of the slight means with which he accomplished a remarkable effect

#### on the STAGE EEN

(Continued from page 118)

and this little drama is one of the most thrilling pieces that have been offered Tridon from the German of Frank Wedein New York for many months. In form, kind, is a very effective one-act play, it is a melodrama of situation; but, in conceived in a medley of moods that essence, it is a sort of sardonic comedy of are mutually incongruous; but it is character. It sets forth a thrilling and inadequately acted. A famous tenorenthralling plot; but, when all is said and done, it surprises the audience by submerging this carefully wrought out appeal of action beneath an unobtrusive but overwhelming appeal of characterization.

Clod"; and the author has acknowledged his indebtedness to a short-story by Mr. Donal Hamilton Haines, entitled "The Least of These." On a certain night in September, 1863, we are introduced to the kitchen of a farmhouse situated on the border line between the North and the South. Mary Trask, the aged wife of the aged farmer who owns this very humble house, has never been able to imagine what the current war is all about. She realizes only that she has many things to do each day, and that she has been discomfortably interrupted in the doing of them by the frequent swayings, back and forth, of the Northern and the Southern armies. When two Southern soldiers crash into her quiet kitchen, pursuing a fleeing Northern scout, she is merely distressed at the interruption of cellar, subsequently tells her that the immediate fate of thirty thousand men and the ultimate destiny of the nation depends upon his successful escape to deliver a despatch to the commander of the Northern forces, her primitive imagination remains equally unstirred. Subsequently, the two Southern soldiers order her, at the point of their pistols, to prepare a supper for them. Dissatisfied with the refreshments she affords, they call her coffee poison and smash her coffee poison!" she cries, and fires at them with a double-barreled fowling-piece that dramatist. Both of the Confederates fall dead. The hidden Union soldier escapes from his hiding-place, to take horse and save the thirty thousand men of the North whose fate has been hanging in the balance. He hails the farmer's wife as the savior of the Union. But, after he has gone, this simple, unimaginfragments of her Sunday china and says, "Now, we'll have to drink our coffee saved; but all that she is able to imagine "The Roadhouse in Arden," by Mr.

Philip Moeller, is written almost as wittily as the same author's masterpiece in miniature entitled "Helena's Husband"; but the general intention of the phantasy is not so clear. Shakespeare and Bacon are exhibited, pursuing the elusive Imp of Immortality; and three of Shakespeare's characters are also introduced,— Hamlet, Cleopatra, and Puck.

"The Tenor," translated by André singer, about to depart from Vienna to fill an engagement at Brussels, is besieged, at the last moment, by three women who variously love him, and by an aged and unsuccessful composer who This little masterpiece is called "The is trying to sell him an opera; but, despite the distressing fact that one of the three women commits suicide before his eyes, he contrives to catch his train.

The current bill is completed with a Marionet Pantomime by Josephine A. Meyer and Lawrence Languer, entitled "The Red Cloak." This pantomime is less appealing than "The Shepherd in the Distance," which was exhibited by the same company a year ago; but it is both fantastic and amusing. Particular credit should be assigned to Lee Simonson, who designed the scenery and costumes, and to William Pennington, who directed the performance.

#### "THE PRIDE OF RACE"

"THE PRIDE OF RACE" was dramatized by Michael L. Landher needed sleep; and when the fleeing man from a short-story by Wallace Northern soldier, who has hidden in her Irwin. It is apparent that Mr. Irwin's story afforded adequate material for a one-act play; but the dramatist has not succeeded in stretching the subjectmatter to cover a pattern of four acts and eight scenes.

Deegan Folk is about to marry a girl from Alabama when he is told by his father that his great-grandfather had married a negress, and that, therefore, he is one sixteenth a negro. Despite this taint in his blood, he marries. The "one chance in a million"—as the facts china. This is too much for her. "Call my are stated in the play—comes true; and his child is born black. It takes the dramatist two and half acts, and four has been assiduously "planted" by the scenes, to expound this simple posture of events. Then follows a scene which is dramatically very powerful. The recent mother, having been denied all access to her child, leaps suddenly out of bed and rushes into the adjoining room to see her baby. This is one of the great moments of the theatre, in which elementary emotions seize suddenly an ative woman picks up some shattered elementary medium of exercise. The mother sees that her child is black, and learns the truth. Subsequently, in an from the tin dipper." The Union has been epilogue set twenty years later, Deegan Folk is exhibited as a happy widower, is that her best cups have been broken. conducting a tobacco plantation in Cuba, and assisted by his mulatto son.

"The Pride of Race" is undeniably unpleasant. It is also unappealing, in the broad theatric sense, because it deals with circumstances that are exceedingly unlikely to occur in the actual experience of any of the spectators. But the play exhibits one incident that is overwhelmingly impressive; and, for this reason, it deserves to be remembered.



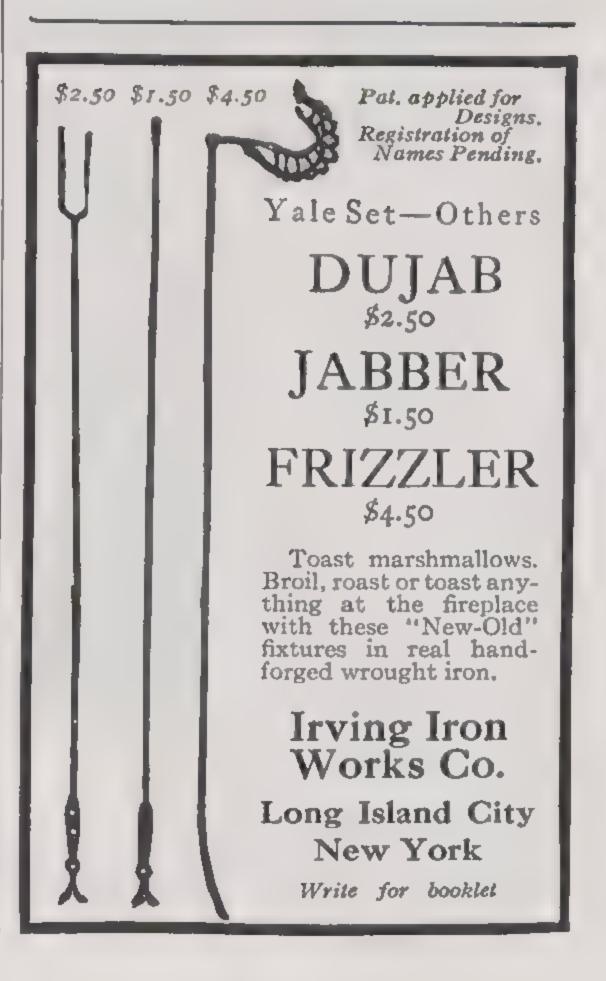


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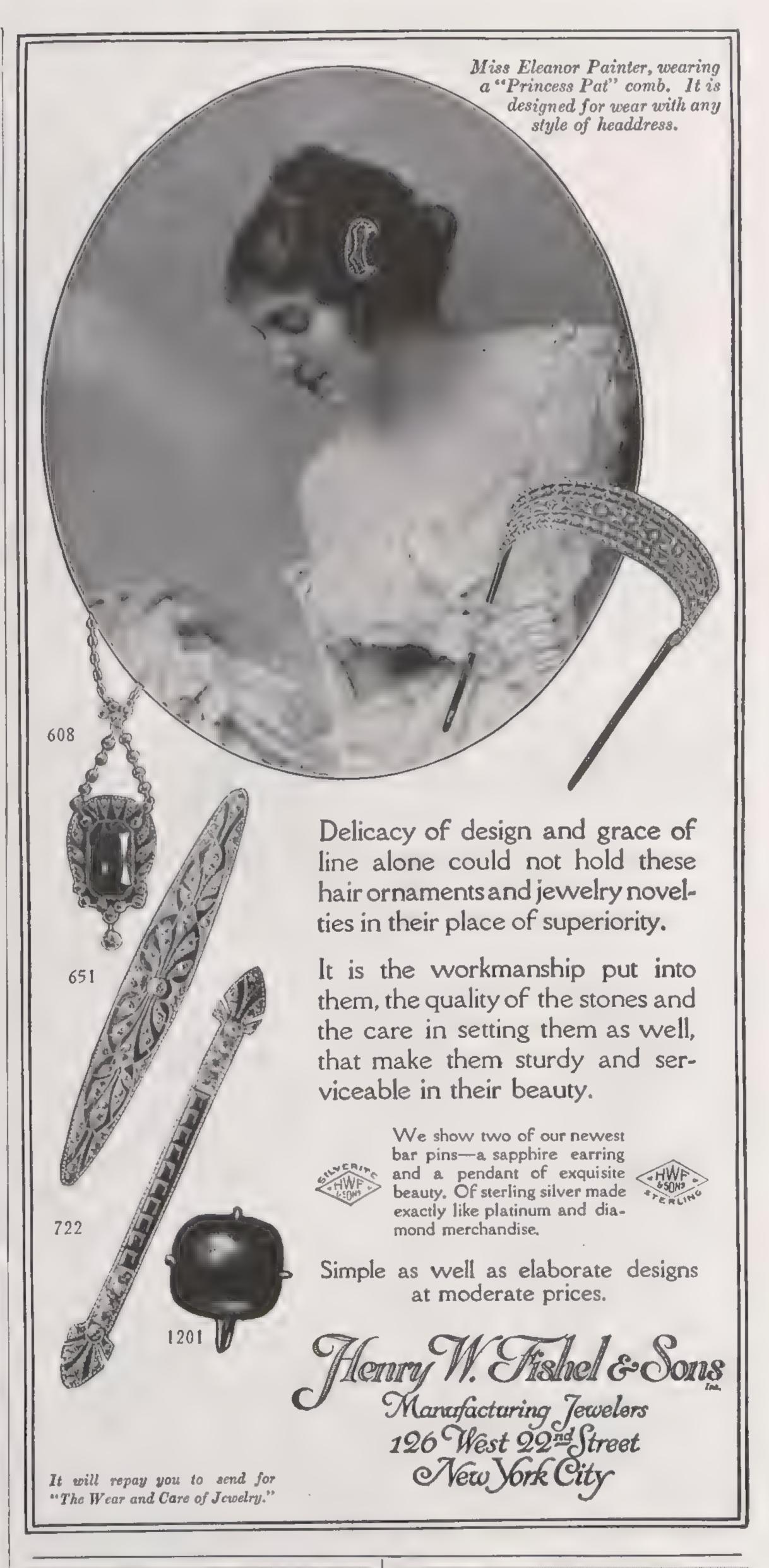
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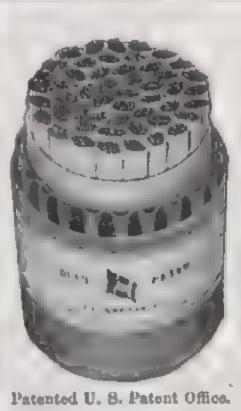
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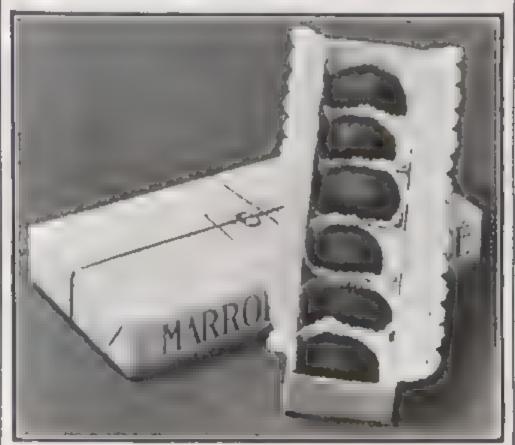


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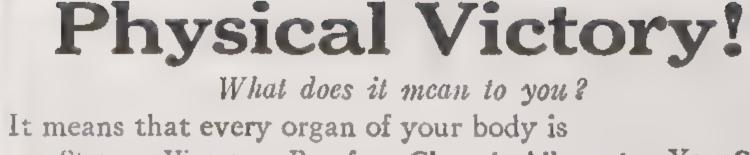
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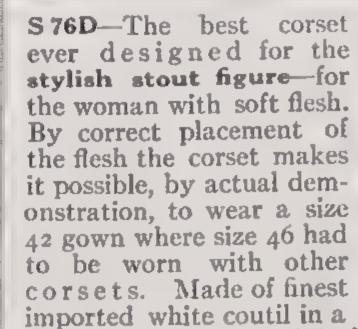
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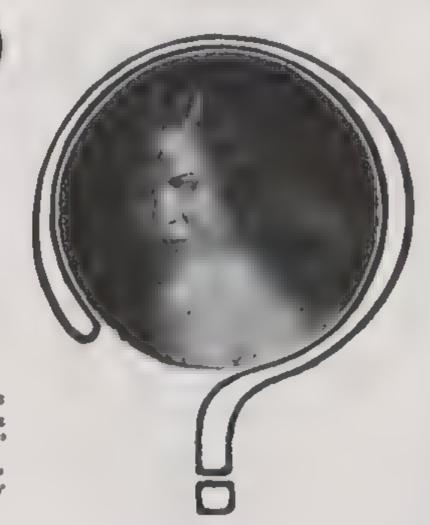
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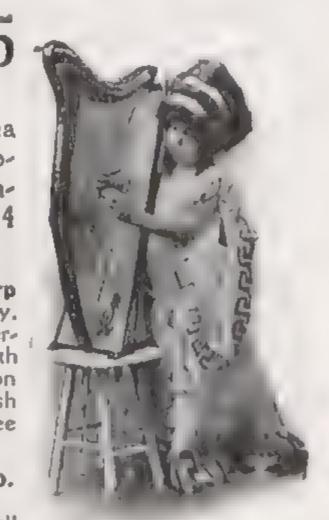
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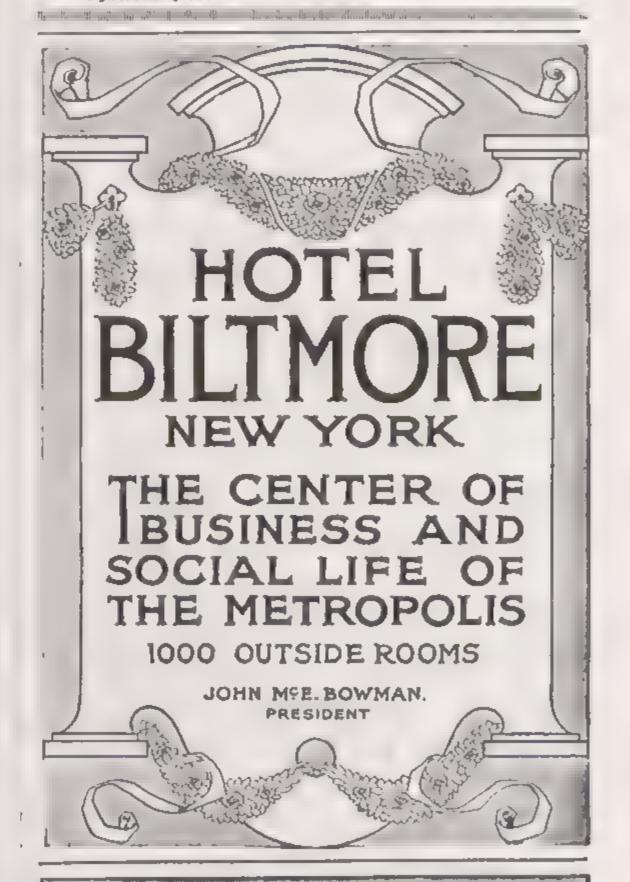
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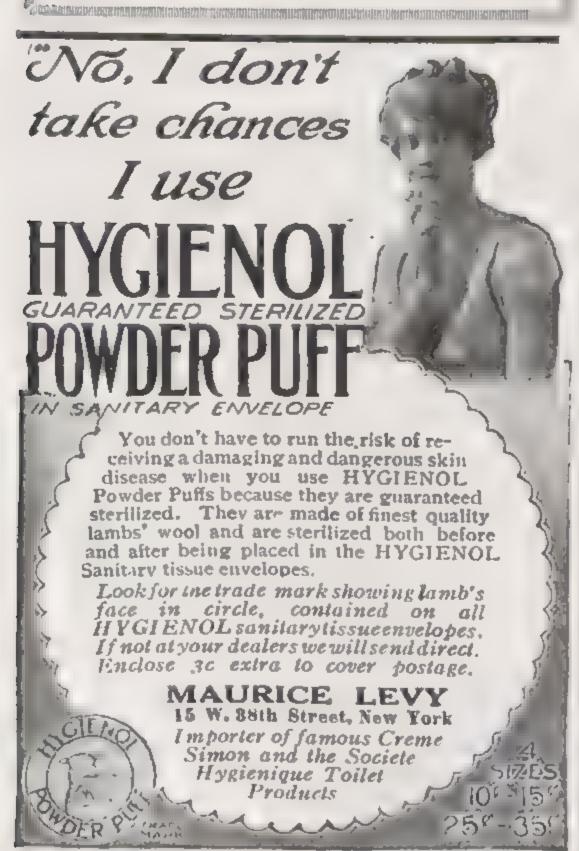






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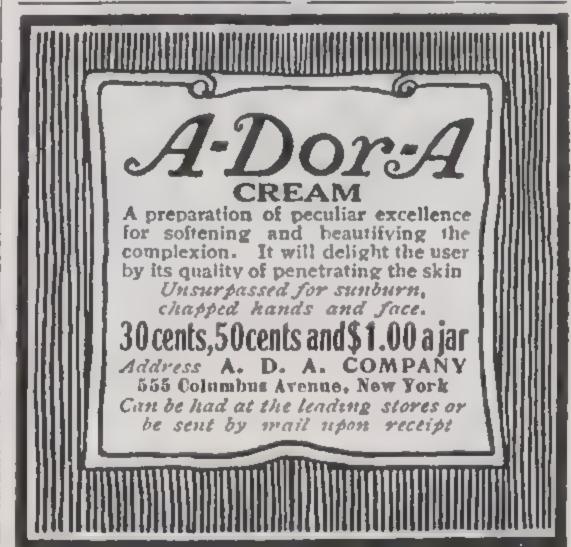
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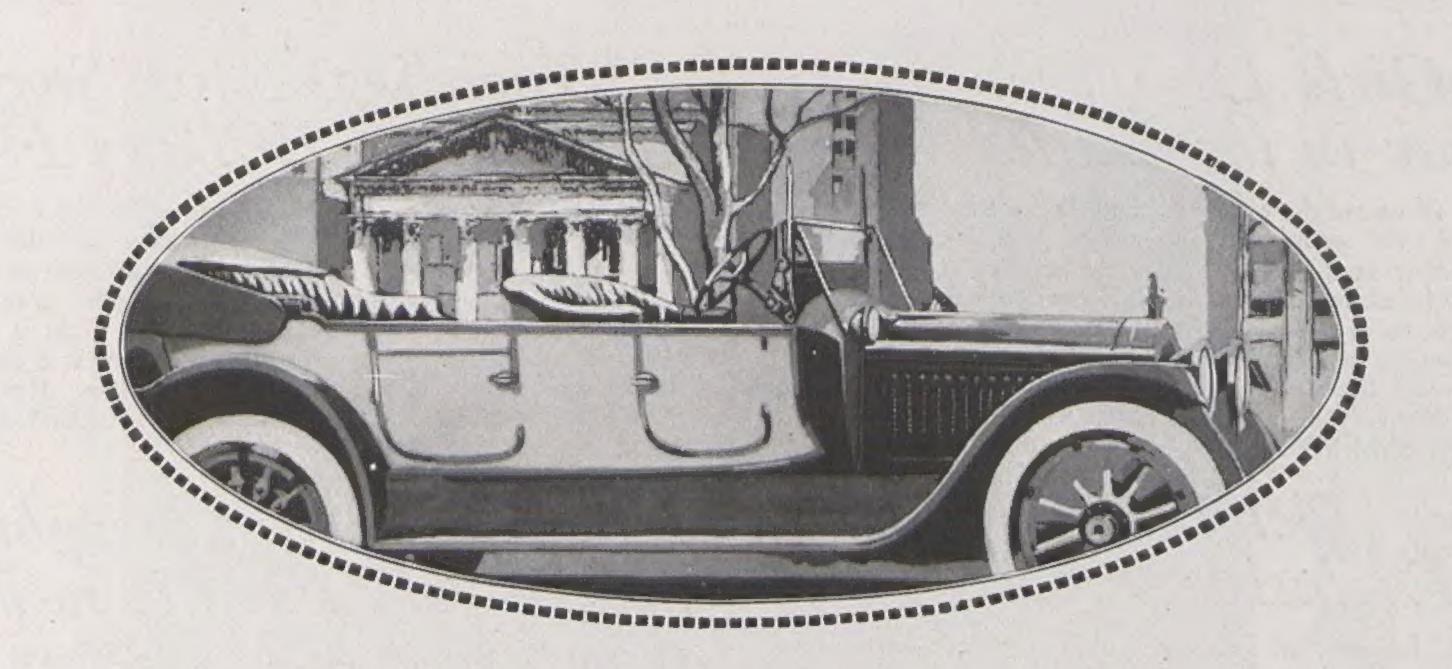
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